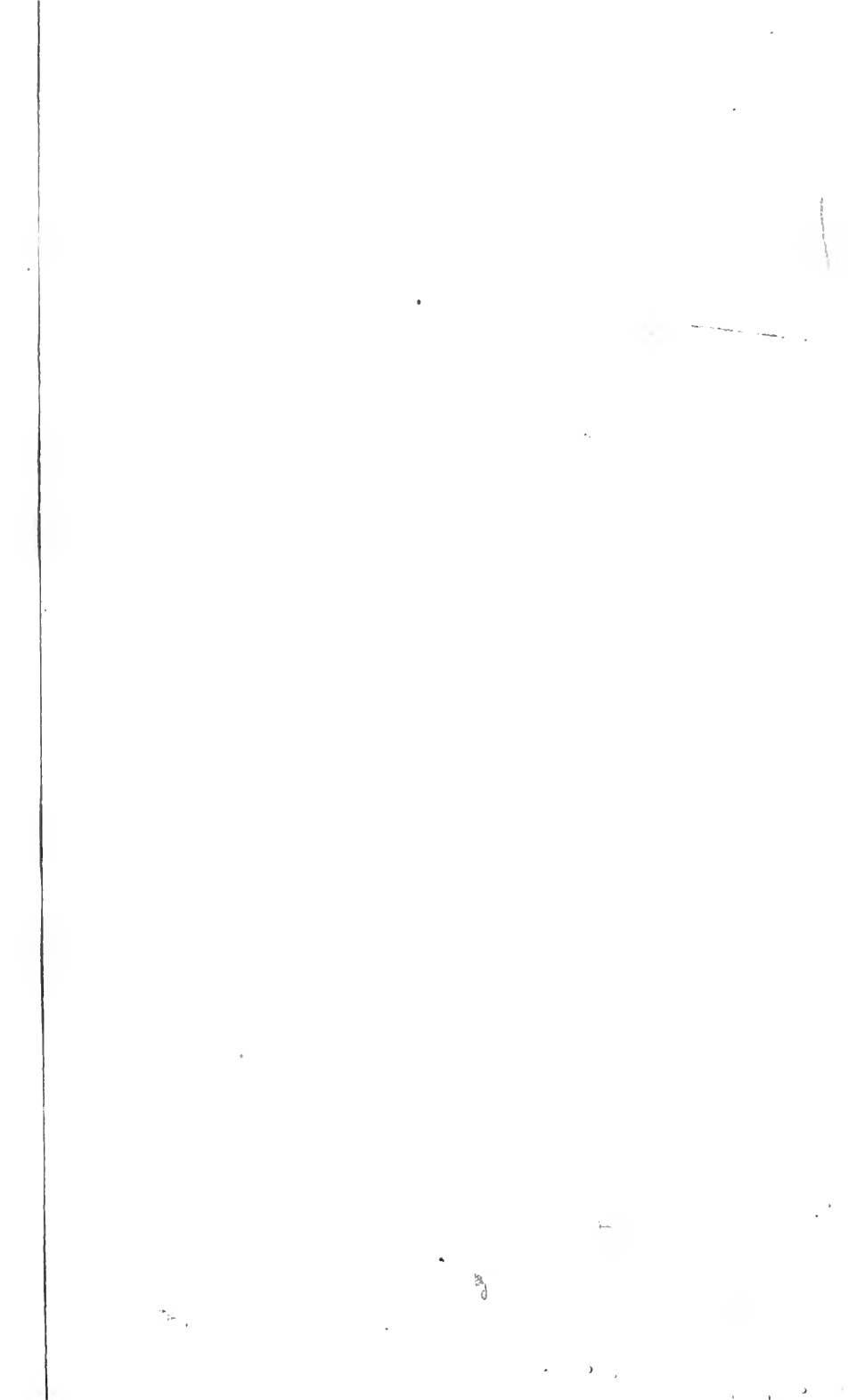


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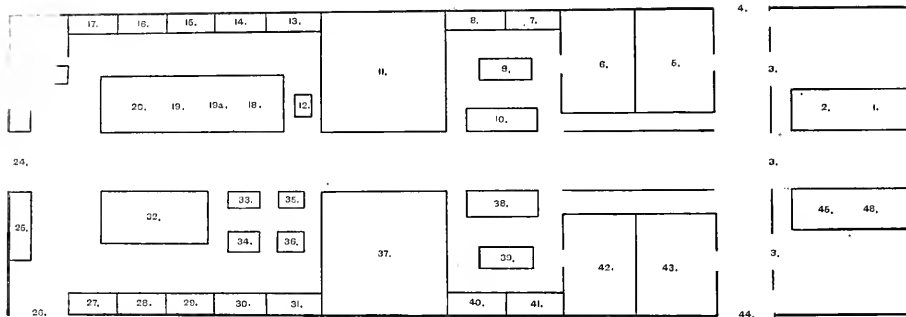








# PLAN OF THE CHINESE COURT.



1. Pony and Saddle.
2. Sedan-Chair.
3. Pai-lou, or Gate-way.
4. Entrance to Court.
5. Canton Shop.
6. Kiukiang Shop.
7. Grain and Pulse.

8. Clay-figures.
9. Soapstone-ware.
10. Boots and Stockings.
11. Bedroom.
12. Official Umbrella.
- 13 to 17. Costumes.

18. Cart and Mule.
- 19-19a. Crematory Ovens.
20. Catafalque.
21. Office of Commission.
- 22, 23, 25, 27, 28. Costumes.
24. Entrance to Court.

26. Entrance to Tea-house.
- 29, 30, 31. Books.
32. Wedding-chair.
- 33, 34, 39. Soapstone-ware.
- 35, 36, 38. Silk Piece Goods.
37. Reception Room.

- 40, 41. Musical Instruments.
42. Peking Shop.
43. Hankow Shop.
44. Entrance to Restaurant.
45. Mule litter.
46. Wheelbarrow.

# CHINA,

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IMPERIAL MARITIME CUSTOMS.

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II, — MISCELLANEOUS SERIES: No. 12.

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ILLUSTRATED CATALOGUE

OF THE

CHINESE COLLECTION OF EXHIBITS

FOR THE

INTERNATIONAL HEALTH EXHIBITION,  
LONDON, 1884.

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PUBLISHED BY ORDER OF

**The Inspector General of Customs.**

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## CHINESE COMMISSION.

President, *ex officio*, Sir ROBERT HART, K.C.M.G.,  
Inspector General of Customs, Peking.

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(For the preparation of the Collection in China.)

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Mr. F. KLEINWÄCHTER, Commissioner of Customs, Ningpo.

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(For the representation of China at the Exhibition in London.)

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Mr. JAMES H. HART,		
Mr. GEORGE HUGHES,		

Secretary to the Commission.  
Mr. JULIUS NEUMANN.

Clerk in charge of the Court.  
Mr. J. T. PEARSON

## INTRODUCTORY NOTE.



Inspectorate General of Customs, Peking,  
16th May, 1884.

Having been invited to co-operate in the London International Health Exhibition, the Chinese Government instructed the undersigned to provide an exhibit. With but a few weeks to work in, and at such a distance, the task has had its special difficulties; the result will probably fall short of the requirements of specialists, but the attempt to illustrate some features of Chinese life in respect of education, music, dress, furniture, locomotion, cookery, shopkeeping, &c., &c., &c., cannot fail to interest the general public.

The Peking arrangements have been attended to by Mr. Hippisley (English), and what has been done in other parts of China—at Tientsin, Hankow, Kiukiang, Shanghai, Ningpo, Foochow, Amoy and Canton—has been superintended by Mr. Kleinwächter (German), assisted by Mr. Hobson (English), Mr. Bredon (English), Mr. Simpson (English), Mr. Drew (American), Mr. Hannen (English), Mr. Brown (English), and Mr. Woodruff (American).

(Signed)      ROBERT HART,  
*Inspector General of Customs.*

# ILLUSTRATED CATALOGUE

## OF THE

# CHINESE COURT.

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### I.—DRESS IN GENERAL.

THE Empire of China has for many centuries been so extensive that all variations of temperature from tropic heat to semi-arctic cold are experienced within its limits, but in almost all parts the heat during summer, or at least during a portion of it, is very great. The houses, moreover, being of only one story, enjoy but little free circulation of air, while the absence of drainage and the general use of unburnt brick flooring, render the ground under foot both cold and damp. To secure in summer as much ventilation as possible, one side at least of the rooms in large houses consists of an open wooden framework, upon which is pasted thin paper—glass not having until quite recently been used to any considerable extent, and even now not being generally employed unless for shop fronts. Owing, however, to the lowness of the rooms, even this arrangement does not prevent them being oppressive in summer ; while it renders them in winter almost as cold as the atmosphere outside—artificial heating, owing to dearth of wood and the dearness of coal, being sparingly resorted

to except in the extreme north, where heated beds (*k'ang*) and open stoves, consuming balls of coal dust mixed with clay, are in use. These circumstances caused attention at an early date to be largely directed to the adoption of the style of clothing best suited to secure coolness in summer and warmth in winter ; and ages ago a style, based upon the same general principles as that now in use, though differing from it largely in detail, was elaborated. Shoes with thick soles of closely pressed paper, made from the bamboo, of old cotton cloth or of felt, and practically impermeable to either damp or cold, were adopted ; and long flowing robes, which kept the lower extremities warm in winter, while in summer they permitted the employment of loose underclothing without marring the general symmetry of the dress. The quantity of clothing and the thickness of the material were also adapted to variations in temperature. No less than five distinct and well-defined classes of clothes are in use by those who can afford a large wardrobe. In the extreme heat of summer thin silk gauze, unlined, is used by the wealthy, and open cloth made of hemp or India grass-fibre by the less well-to-do. Next comes a close texture, also unlined, of silk or satin in the one case, and of cotton cloth, of either native or foreign manufacture (though the latter, owing to its greater softness, is usually preferred by those who can afford it for underclothing), in the other. In somewhat colder weather clothes of the same material externally, but with a lining, are worn ; and earlier in the spring or later in the autumn, their place is taken by those having a central wadding of cotton wool. In the depth of winter, while the underclothing, except that next the skin, is usually wadded, the external garments are all lined with fur.

One great advantage of the Chinese system of dressing consists in the fact that Manchu ladies can lay aside one or more of their robes, and men or Chinese women their pelisse, without marring the symmetry of their dress, as would be the case were the outside garment of either men or women's costume in the West removed. In Europe or

America, too, alternations of temperature can only be combated by changes in underclothing. If the change is made too early the result is probable sickness, and if too late, it is certain discomfort. With the Chinese mode of dress such alternations can be met at once and without risk. This latter mode, especially as regards the shoes, has, it is true, the drawback of interfering seriously with speedy locomotion; but that this is not considered a matter of much moment is scarcely cause for surprise when it is remembered that rapid movement of any kind is considered unbecoming, and that all who can possibly afford to do so will ride in a cart or a chair in preference to going on foot. But this defect apart, there can be little doubt that as regards gracefulness in shape, and in colour, and general utility, the Chinese dress, at least in the case of men, is vastly superior to our own. In summer, when a European is sweltering in his national garb, the Chinese, in a long flowing robe of pale green or pure white silk, scarcely feels the heat. In the northern winter, when a European would be suffering intensely from the cold, the Chinese, thanks to his costume, enjoys perfect comfort and warmth, the fur lining of the winter dress more than compensating for the absence of stoves and grates.

Furs indeed are in China worn to an extent that is unknown in the West, and the winter dress of a person of wealth is from them alone of great richness and beauty. In the north, where the climate is, considering the latitude, exceedingly severe, almost every one among the lowest classes has a sheepskin coat, while those higher in the social scale have their robes lined with more expensive furs. Those which combine lightness with density of pelage, such as the white fox and the throat-piece of other foxes, are the most esteemed for linings to long robes, while certain sumptuary regulations lend a fictitious value to some other furs. The most expensive of all skins are those of the sea-otter and of the black fox, yet, perhaps, with the object of impressing upon the men the fact that wealth is less esteemed than learning in a country where study is, unless

under exceptional circumstances, the only road to high office—such furs may be worn by anyone. The less costly sable can, however (with one exception), only be worn in its natural colour by those who have risen to the fourth civil or third military grade, or if worn in any shape, even though only as a border to a winter cap, by officials of lower rank, it must be dyed. The one exception is made in favour of the members of the Hanlin or Imperial Academy. They are the *élite* of the scholarship of the Empire, and as such, so long as they have not accepted an official appointment which would sever their connection with this honoured institution, they enjoy in this, as in many other instances, a distinction to which their nominal official rank does not entitle them. A member of the Hanlin, though only of the eighth grade, is permitted to wear sable, in its natural colour—a graceful tribute to learning and to the scholar. One kind of sable, however, can only be worn by the Emperor himself and by those upon whom he condescends to confer a coat, as a personal gift. In these coats the skins are so arranged that portions of the light-coloured breast of the animal, at equal distances one from the other, form perpendicular lines of five patches each on either side of the neck down over the breast and back; the lines—containing the same number of patches, five—then turn off horizontally to the base of the sleeve. A similar line of patches runs round the lower portion of the robe. Such jackets are conferred exclusively, or almost exclusively, upon princes of the royal blood. Again, the ordinary sable jackets worn by princes differ somewhat from those worn by officials who are not members of the highest grades of the imperial nobility. The former are made of three, the latter of two tiers only of skins between the lower joining of the sleeve with the coat and the hem of the skirt.

It has been frequently averred that Chinese dress does not change. Such a statement departs very wide, however, of the truth, and can only be the outcome either of hasty generalisation on the part of a passing traveller or of a natural lack of discriminating power on that of writers of



longer residence. As a fact, fashion holds a sway in China little, if at all, less despotic than it does in the West, and though the uninitiated or unobservant foreigner may fail to detect the minutiae of change, a glance is sufficient to enable a native to note whether the dress of a person he meets conforms to the fashion of the day, and, if not, to fix its age. In ordinary dress the shade of the material of which the robe is made, the width of the sleeves, the ornamentation upon the shoes and the make of the cap are one and all constantly changing, and the power of fashion is felt alike in the most expensive portions and in the smallest details of full official costume. In the elaborately embroidered robe (*mang p'ao*) the imitation water round the skirt runs now nearly perpendicularly (*li shui*) instead of horizontally (*wo shui*) as a few years since, and consists of five instead of seven shades under each colour; the colours of the decoration in the *p'utz*, or embroidery worn on the breast and back, and which, together with the button surmounting the official hat, denotes the wearer's rank, as well as the amount and character of the incidental ornamentation in it, undergo frequent change, and the button itself now worn is considerably smaller than was customary a short time ago. In women's dress the same thing occurs. The magnificently embroidered robes worn under the earlier emperors of the present dynasty, after falling quite out of fashion, and being replaced by dresses comparatively plain and devoid of ornamentation, have lately regained their old position in the favour of the higher classes, who alone can afford such rich and costly dresses. Similarly, ladies' head-dresses—which, when the jewels are real, cost very large sums—have undergone great changes of late years, the large masses of ornament of kingfisher's feathers previously admired having given place to smaller and more elaborate designs enriched with a larger number of jewels, and especially of pearls.

*Dress—Ordinary, Official and Private.*—The dress worn by the peasantry and lower classes consists of trousers, over-trousers, shirt and short jacket, all of blue cloth. Cloth

of native manufacture is generally used, as being far more durable than foreign cotton fabrics, and as being of some value for making shoe-soles when so worn out as to be no longer available for use as clothing, which foreign cloth is not. Another reason for not using foreign cottons is, that the housewife can employ the winter months, when little or no labour in the fields is possible, in weaving cloth for the family use.

The use of silks and satins for clothing was originally confined to the official class, and to those, not holding official appointments, who had taken literary degrees. In course of time, however, this distinction between the classes became gradually relaxed, and may now be said to have entirely disappeared since the system was inaugurated of conferring brevet rank, and with it the right to wear the corresponding insignia, upon those who contributed liberally towards the State's necessities. Now, most merchants of any means have thus obtained brevet rank; and it is not uncommon to find amongst them men entitled to wear the button and *p'utz* of an expectant intendant of circuit, an officer of the fourth civil grade.

The dress of men consists of two or more long robes, the inner one being always of thin silk, the outer robe or robes varying, according to season, as regards both material and the character of the lining. In winter the outer robe is lined with fur, and above is worn a short jacket (*ma kua* or *chiin chi k'an'rh*), usually of figured satin lined with fur. The various parts of the dress are of different colours, and the effect of the blending of these shades, or their contrast one with the other, as the case may be, is very pleasing. The colour of the material and the shape of the dress are frequently changing, as has been already remarked, according to the fashion of the day; and such changes are rendered more frequent by a run from time to time on the part of "fast" young men upon certain colours or styles of ornamentation, which are then at once tabooed by the staid and respectable members of society. There is little difference between the style of dress worn by merchants, &c.,

and the private costume of officials, beyond greater richness of material in the case of the latter, except that these wear cuffs to their robes of horse-shoe shape, and use boots instead of shoes. In winter also they wear caps bordered with fur, which non-officials cannot.

The dress of Manchu women is in all its main points very similar to that of men—the same underclothing, and similar long loose flowing robes. Of these latter there are two, which differ slightly one from the other, the inner robe (*ch'en i*) having an unbroken skirt, and opening merely at the throat with a breast lappet fastening down the left side; the outer robe (*ch'ang i*) is similarly made, but has an opening (*k'ai chieh*) on either side, extending from the waist down to the hem. These robes being of figured gauze, silk, or satin, with a deep border of embroidery—some four inches wide—running along the skirt and central and side openings, present a very handsome appearance, which is increased by the deep cuffs, usually of some light-coloured silk, in contrast with the dark texture of the robe, embroidered in light colours with flowers or butterflies. Their feet are of the natural size, the shoes worn by those who have to go about on foot being much like men's ordinary shoes, of silk and satin embroidered, with flat soles. In the case of ladies, however, who when they go out do so in a chair or a cart, the shoes stand upon a sole of four or six inches in height, or even more. These soles, which consist of a wooden frame upon which white cotton cloth is stretched, are quite thin from the toe and heel to about the centre of the foot, when they curve abruptly downwards, forming a base of two or three inches square. In use they are exceedingly inconvenient, but like the long nails with their metal sheathes of gold or silver affected by Chinese ladies, they show the well-to-do position of the wearer. The Manchus are naturally a taller and finer race than the Chinese, and the artificial increase to the height afforded by these shoes gives them at times almost startling proportions.

There is little difference between the private dress of

ordinary Manchu women and that of those belonging to the official class. The latter, however, always have the two robes above described, while the former frequently, in lieu of the outer robe, wear a sleeveless bodice, either long, and reaching to the skirt of the robe (*kua la'rh*), or short, to the waist only (*k'an ch'ien*), with an embroidered border round the edges.

The most striking characteristic of Chinese women is their mincing gait, which results from the almost universal practice of cramping their feet when quite young. The exact date of the introduction of this custom is not known. By some authors, but not on trustworthy grounds, it is ascribed to P'an Fei, a concubine, celebrated for her beauty and grace, of Tung Hun Hou (A.D. 500) of the Ch'i dynasty. By others, and with better reason, it is said to have been introduced by Yao Niang, the lovely concubine of Li Yū, with whose downfall in A.D. 975 came to an end the short-lived dynasty of the Kiangnan or Southern T'ang. Of her tradition says that her feet were cramped in the resemblance of the new moon.

The process of bandaging is usually performed at an early age, when the child reaches three or four years, and the development of the foot is arrested by it to such an extent that the average length of a lady's foot does not exceed four inches. The bandages, once put on, though constantly changed for the sake of cleanliness, are never again permanently removed. Stockings are not worn, but in their place, to cover the space between the *t'ao k'u* or over trousers and the shoes, is worn a narrow gaiter (*k'uo t'ui*) of embroidered satin.

Instead of the long robes of the Manchus, Chinese ladies wear a tunic or pelisse reaching nearly to the knees, with broad sleeves, and a skirt divided into four parts closely plaited in such a manner that the plaits have the same appearance when viewed from either side. Over the division between each two parts, hangs a broad piece of embroidered silk or satin, of the same colour as the rest of the skirt, with a black satin border, at the corners of which are,

of late years, butterflies cut out in outline, discovering some bright colour beneath. The skirts are usually very pretty, having ordinarily quite a large quantity of ornamentation in a variety of bright colours. Round the hem of the pelisse, and from the throat down over the left breast, following the line where the pelisse is buttoned, runs a broad border of black satin, ornamented, like the skirt, with butterflies in outline. There is no distinction in the case of Chinese ladies between the ordinary private dress and that of the official classes.



CHINESE CHILDREN. (See page 16.)

Though small feet are the almost universal rule among Chinese women, the boat population in certain parts (especially on the Canton river), and at times the wives and daughters of small farmers, do not bind their feet. But it is in Peking alone, owing to the influence there of the predominant Manchu class, that Chinese *ladies* allow their feet to retain their natural proportions. The dress of such ladies (v. Fig. 16) is a curious mixture of the special

garbs of the two nationalities. They retain the *coiffure* and shoes of the Manchus, together with their long under robe ; but they affect the short pelisse of the Chinese in place of the Manchu outer-robe, though they do not wear their *chün-tz'* or skirt.

Children, when quite young, wear short jackets and trousers of blue cotton cloth among the lower classes, and of silk or satin, sometimes very tastefully embroidered, among the well-to-do. After the age of twelve, or thereabouts, their costume differs but little from that of grown-up persons.

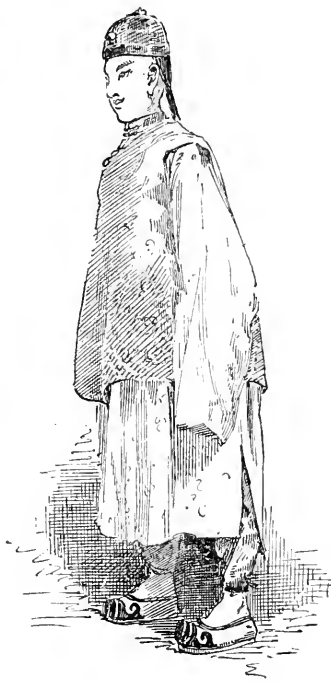
As regards *coiffure* : Babies usually have only a small bunch of hair at the nape of the neck, termed *chui ken'rh*. Later, attention has to be paid to the strengthening of the hair, as in after years it is always worn long by both men and women. With this object the head is frequently shaved, sometimes all over like that of a Buddhist priest, at other times now on one side, now on the other. Children will be often seen having on either side of the head a diminutive *queue* (*shuang pien tz'*) or a small knot or bow (*chua chi'rh*), with the hair cut short as in the West (*matz'kai*), or with simply a fringe round the back part of the crown of the head (*kuo chiian'rh*). When the hair has become sufficiently strong, it is plaited into a *queue*, into the lower part of which is plaited silk cord terminating in a tassel, the *queue* being bound with red silk cord at the back of the neck. Thenceforward, males continue to wear their hair in this manner throughout life—the red silk cord being however dispensed with later on at an age that depends more upon individual taste than upon any fixed rule. Girls continue to wear the *queue* until about sixteen years of age, when it is laid aside in favour of the *coiffure* customary in the part of the country to which they belong. Prior to marriage they wear the hair over the forehead round, while matrons wear it square. Short descriptions of the *coiffures* most common in Peking, Manchu and Chinese, will be found (*post. p. 35*) under the list of figures exhibited and their costumes.

## II.—OFFICIAL COSTUME.

Official uniform follows the same general lines as ordinary dress, and is divided, according to season, into the same five categories as regards material and make. The materials are, however, of more expensive quality and of richer ornamentation, the most favourite of the later being medallions of dragons woven into the material. They have, however, what the robes of non-officials have not, a cuff shaped like a horse's hoof (*ma t'i hsin*), which on ordinary occasions is turned back, but which is allowed to hang down as a mark of respect in the presence of His Majesty or of a superior officer. Above the robe is worn a long pelisse of black or purple-black silk or satin, bearing upon the breast and back the embroidered *p'u ts'* indicative of the wearer's rank. The *p'u ts'* may be either embroidered into the pelisse or, as is generally the case, embroidered separately and sewn on to it. An officer in uniform wears boots (not shoes) of black satin reaching nearly to the knee, with thick white soles of cloth, and an official hat surmounted in the centre by a button, which varies in material and in colour according to the individual's rank, and from which hangs all round a profusion of red silk thread, reaching to the edge of the hat. In summer these hats, which at that season are in the shape of a low cone, having a broad base, are of fine white straw, or of white silk gauze, stretched upon an open bamboo framework. In autumn they are of silk, satin, or a kind of velvet, and differ in shape from those worn in summer, in that they fit the shape of the head, and have a rim which is turned up at an angle of about 45 degrees to a height of some two inches. In winter the same hats are worn as in autumn, but the outer side of the rim is covered with fur, the kind of fur to be worn according to circumstances being strictly laid down by regulation. The embroidered badges indicative of rank are divided into



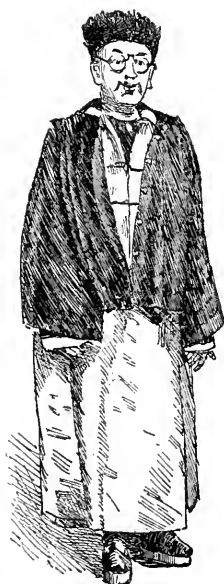
MANCHU LADY.



CHINESE YOUTH.



CHINESE LADY.



CHINESE GENTLEMAN.



two categories, one being appropriated to the civil, the other to the military division of the public service. In the former birds are represented standing upon a rock in the midst of waves and looking towards the sun, in the latter animals in a similar position. As has been already stated, the colours used in the embroidery, as well as the quantity and character of incidental ornamentation, have differed considerably from time to time. The distinctive insignia of the nine recognised grades\* of official rank, as defined by law, are as follows :—

	Button.	Girdle clasp.	Embroidery or p'utz.'	
			Civil.	Military.
1st Grade	Plain, red coral.	Gold and jade, ornamented with rubies.	Stork.	Ch'ilin.†
2nd „	Red coral, with two characters ; <i>shou</i> , longevity, engraved upon it.	Engraved gold, ornamented with rubies.	Gold pheasant.	Lion.
3rd „	Transparent blue, sapphire.	Worked gold (square).	Wild goose.	Leopard.
4th „	Opaque blue, lapis lazuli.	Worked gold (round).	Crane.	Tiger.
5th „	Transparent white, crystal.	Plain gold, set in silver.	Silver pheasant.	Bear.
6th „	Opaque white.	Mother-of-pearl, set in silver.	Egret.	Tiger cat.
7th „	Plain gilt.	Silver.	Partridge.	Tiger cat.
8th „	Worked gilt.	Transparent horn, set in silver.	Quail.	
9th „	Worked silver.	Opaque horn, set in silver.	Blue jay.	

In addition to the prescribed insignia of the rank an official holds, the right to wear a feather upon his hat is at times conferred upon him as a special mark of commen-

\* Each is divided into two classes, upper and lower.

† The *ch'ilin* is usually translated "unicorn"; as depicted, it is a fabulous animal, resembling a lion in appearance, but having two horns.

dation for some official action taken by him. These ornaments are of two kinds; one, the lowest, made of the blue-black feathers of the crow (*lan ling*), the other of peacock's feathers (*hua ling*). Of the latter, however, there are three grades, showing one eye, two eyes, and three eyes, —a considerable number of feathers being arranged into bunch, one exactly above the other; in the case of the single-eyed decoration, or in the other cases, into two or three bunches, one slightly behind the other, so as to show either two or three eyes. These ornaments, when of the best quality, are very expensive, a good triple-eyed peacock's feather costing as much as £60. The right to wear a triple-eyed feather (*san hua ling*) is conferred only upon princes of the blood, that to wear a double-eyed (*shuang hua ling*) feather upon the heads of state departments, governors-general of provinces and similar high officers, while the single-eyed feather (*tan hua ling*) is worn by officers of lower rank. Such feathers are worn in a drooping position at the back of the hat, being fastened into a jade-stone holder, which is attached immediately below the button.

An officer who has committed some offence during his tenure of office, or whose conduct is open to serious censure, may be degraded and dismissed from office temporarily, or stripped of his rank altogether, but allowed to retain his post. In such cases the degraded officer can, according to circumstances, either wear no button and *p'u ts'* at all, or merely the lower insignia of the rank to which he has been degraded. To avoid such conspicuous evidence of dishonour, it is customary for officials, especially those in high positions, to obtain through the proper Board, by a money payment, the right to wear insignia of rank independent of those to which the post they occupy entitles them. The brevet rank thus purchased is generally but little, if at all, lower than that they occupy in the public service, and should they incur Imperial displeasure and with it degradation, though they lose their substantive, they retain their brevet rank (*kao fêng ting 'rh*).

The dress of wives of officials is of the same shape as that worn in lower circles of society ; but, as in the case of their husbands, the material is richer and more expensive. They have brevet rank of the same grade as that possessed by their husbands, and, if they are Chinese, they wear upon the dark-coloured pelisse the square *p'u tz'*, or embroidery corresponding to that rank. In their *p'u tz'*, however, the sun toward which the bird, if the wearer's husband belong to the civil department, or the animal, if he belong to the military department, is looking, is not upon the right side as in that worn by men, but upon the left, it being proper by the doctrine of the dual powers *yin* and *yang* that the rising sun should be indicated in the case of men, and the setting sun in that of women. For a similar reason the Court beads, which form a portion of all uniform, are reversed in the two cases, the pendants being worn on the left side by males, and on the right by females. The head-dress and coiffure depend upon the province to which the lady belongs. In Peking, those fashionable in Suchow (Kiangsu province) are most generally worn, a description of which will be found under the detailed list of the costumes exhibited.

Manchu ladies wear an under robe, richly embroidered, and an outer robe of gauze, silk or satin, according to season, of black or purple-black shade. They seldom wear the *p'u tz'* unless well advanced in years, when the elaborate embroidery of younger ladies would be deemed out of place. When, however, they do wear the *p'u tz'* it is not square, as in all other cases, but round, medallions being the ornamentation peculiar to Manchu ladies of rank. In other respects, both colour and ornamentation, the *p'u tz'* are the same as those worn by officials and their wives, if Chinese. The usual ornamentation of the Manchu lady's dress consists of eight medallions (*pa t'uan*) of rich embroidery, representing either a stork with outspread curving wings or clusters of flowers. Exceedingly high-soled shoes are worn, and the coiffure is that peculiar to the Manchus, the *tien tz'*. For a description of it, *v. Marriage*, p. 26.

## III.—COURT DRESS.

When an official on arrival in the capital from the provinces is granted audience by His Majesty, the prescribed dress he wears is singularly plain and unobtrusive, consisting of a robe of figured silk Prussian blue in colour (the *ch'üeh chin p'ao tz'*) having the lower corner of the breast lappet cut away, and over the robe a purple black pelisse bearing the insignia of the rank he enjoys. The breast lappet is thus cut for convenience in riding, and the use of such a robe is intended to signify—though of course such is not the fact—that the officer has immediately upon arrival and without having had leisure to change his dress, been admitted to the Imperial presence to present his report. It is only worn on this single occasion of his first audience. At subsequent audiences he wears according to circumstances either the full Court dress or the *mang pa'o* (*v. below*).

The former consists of a robe of chocolate satin embroidered with dragons in gold thread. The lower portion or skirt differs from all other robes, in that it has a waist-band and is plaited at the waist, while round the lower portion is a border of dragons each in a panel, with a loose lappet over the right hip. The embroidery upon the lappet differs according as the wearer belongs to the civil or military division of the public service ; consisting in the case of the former of a dragon in an erect or “sitting” position (*tso lung*), in that of the latter of a dragon in motion (*hsing lung*). Over the robe is a pelisse, the ornamentation on which varies with the rank of the wearer, and a peculiar kind of large collar or *épaulette*, pointed over the shoulders and standing out some inches all round the neck, of blue satin—unless the emperor has conferred upon the individual, as in the case of princes, one of Imperial yellow satin—embroidered with dragons in gold thread.

Fig. No. 38 shows the full Court dress of a *pei-le*, or prince of the royal blood of the third degree.\* In this case the pelisse bears four medallions of dragons embroidered in gold thread. The Emperor and Imperial Princes of the first and second orders have eight such medallions, those of the third and fourth orders four, while members of all other orders of nobility wear simply such robes as their official position, irrespective of their nobility, entitles them to wear. In all seasons except winter, the pelisse worn by officials is, according to the time of year, of gauze or silk, in colour black or such a deep purple as to be scarcely distinguishable from black, with on breast and back a *p'utz*, or square embroidery denoting the wearer's rank. In winter the pelisse is usually of satin and lined with fur—preferably for its lightness the breast portion of the fox skin—with a border of pure white fur projecting from the lining beyond the edge of the opening down the breast and of the skirt, which produces a very pleasing effect by the contrast it presents to the deep black of the pelisse. In such cases the lower border of the robe is also edged with the same fur. Officers entitled by their rank to use sable are, however, at liberty to wear pelisses of this fur, which is then worn outside, and the hem of the robe is edged with a border of the same some four inches deep.

The court dress can only be worn in the Emperor's pre-

\* The Members of the Imperial family are divided under twelve ranks—Princes, Dukes, and Nobles, each order being subdivided into four grades. Imperial princes, upon attaining manhood, usually receive patents of the first or second grade of their order, the rank diminishing one grade each generation, till upon the death of the holder of the twelfth grade, nobility lapses and the descendants are thereafter merely known as members of the Imperial clan. Exceptions are, however, occasionally made, and an hereditary right to the rank held is conferred by Imperial patent, as in the case of the present prince of Kung, of eight princes (the Iron Helmet Princes) descended from the earlier founders of the present dynasty T'ai Tsu and T'ai Tsung, and of the Prince of I, a son of the Emperor Kanghsi, in all of whose families the rank of Prince of the First Order has been made hereditary.

sence and upon State occasions. At these, as well as in the daily audiences when His Majesty issues to the six State departments his instructions upon the State papers submitted to him, the Emperor holds his court at, and on occasions even before, daylight. From the audience the high officers have to hasten each to his own department to superintend current business and to give effect to the imperial instructions just received. The upper part of the robe being concealed by the pelisse and the skirt alone open to view, it has thus become a matter of common occurrence, in order to avoid the loss of time which would be entailed by returning home after such ceremonies to change the robe, for such high officials to wear a skirt merely and not an entire robe. They can thus dress before proceeding to the palace as for their ordinary official duties with the addition over the robe, of the skirt, which on their quitting the palace is laid aside. The peculiar court hat, with its fringe inch thick of floss silk and high pointed button of the colour appropriate to the wearer's rank, remains, it is true; but this presents little difficulty, as in the officer's chair or cart, whichever of the two his rank entitles him to use, there are arrangements for carrying a spare hat.

It is to be noticed that, with the Court costume, the boots worn differ from those worn on other occasions, in that they are square at the toes instead of being round and tapering upwards.

*Mang-p'ao*.—This robe, which is embroidered all over with dragons\*—the *mang*, though properly the boa-constrictor, being usually depicted as a dragon—is also, to a certain extent, a court dress. In form it differs from the court dress proper, in that it has no waist-band, that the skirt is not plaited, and that instead of small panels containing dragons, it bears, as ornamentation round the skirt, a representation of water; but in use there is a striking difference between the two. For, while the court dress can

\* The robes of officers of the first three ranks have nine dragons, those of officers of the fourth to the sixth rank eight, and of all below, five only, the dragons in all cases being five-clawed.

only be worn in the Emperor's presence, the *mang-p'ao*, though worn at court, is more frequently used upon other occasions. It is worn by officers when paying visits of ceremony to their superiors at office during the first few days of their assumption of charge, and upon occasions of rejoicing—even by a bridegroom during the marriage ceremonies and attendant festivity, *e.g.* fig. No. 40. Though generally of deep blue, these robes are also of blue-black or chocolate-coloured satin; and in the matter of embroidery, too, individual tastes may be consulted, gold thread alone being at times employed for dragons, clouds, and even water ornamentation in place of, as is usually the case, gold thread for the first, and silk of various colours for the latter two. It has already been remarked that the figurative water is now almost vertical instead of being, as some years ago, horizontal, or, say, that a waterfall is represented in lieu of a running stream. One exception there is, however, in the case of the Director-General of the Yellow River, for the officer whose duty it is to control the most ungovernable river in the empire, to symbolise upon his person, not the waters running smoothly along their course, but bursting, as it were, from a breach above the level of the surrounding country, would be but to invite misfortune. Upon his robe, therefore, the water runs horizontally, or, as the Chinese term it, “sleeps”; and interspersed among the waves are peonies, to symbolise a river running so smoothly that plants take root in its bed, and their flowers rest placidly upon its surface.

There is a special *mang-p'ao* appropriated to occasions of congratulation, such as the birthday of seniors and New Year's Day. This robe may be worn at court on such occasions as well as at similar private gatherings. The ground of the robe is of chocolate coloured satin embroidered in the same manner as the *mang-p'ao*; but in addition to the usual ornamentation there is a profusion among it of the character of “happiness,” worked in red silk—red being the colour appropriated to occasions of rejoicing, as opposed to white, the mourning colour.

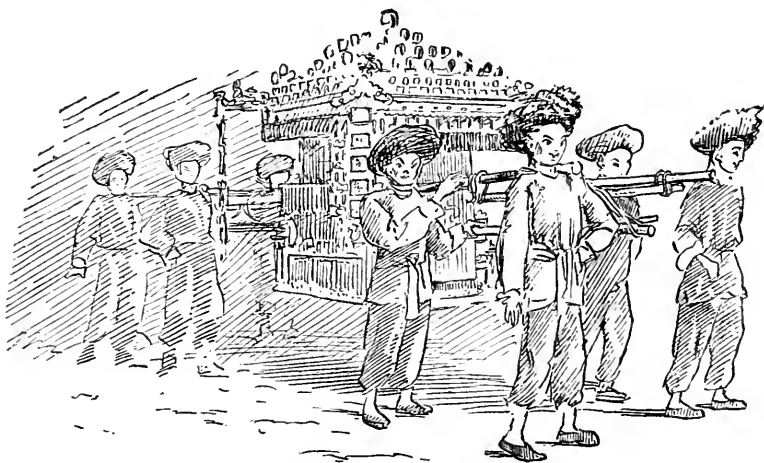
## IV.—WEDDING CHAIR : BRIDAL CEREMONY.

Proposals of marriage are offered by the family of either the young lady or the young man. When their child reaches a marriageable age, the parents make inquiry of their friends with a view to fixing upon a suitable partner for it. Choice having been made, friends are sent to the parents of the person selected to make formal proposals. If the description and prospects of the candidate are deemed satisfactory, and are confirmed by the inquiries which are at once instituted by the parents to whom the proposal has been made, these latter intimate a sort of qualified assent. Dates are then fixed for the parents of the young lady to visit the candidate for her hand, and for the latter's parents to visit the young lady (*hsiang-ka'n*). If the impression created on both sides is a favourable one, a statement of the name, and of the date and hour of birth of each of the young couple is exchanged (*huan pa tz'*), and a day is fixed for the formal betrothal (*fang-ting*). On that day the bridegroom elect sends friends to the young lady's house with presents of jewelry. Having been received by her parents or brother, they are conducted to her apartment, and there place upon her arms and fingers the rings and bracelets they have brought. The girl is then considered betrothed, and relations and friends hasten to present their congratulations; the visit being followed by a large breakfast.

Shortly after the bridegroom elect sends presents—among the poor, of a pig, a sheep, and some wine; among the wealthy, besides these, of costly materials for dresses arranged in tray-boxes, on the uppermost tray being a case



of handsome *ho-pao*, or set of embroidered satin fan-case, purse, spectacle-case, sachels, &c., for the lady's brother, who receives and opens the presents. With them is a formal announcement upon red paper ornamented with gold (*t'ung shu*) of the date when the marriage is to take place, of the hour when the girl should start for the bridegroom's house, of the points of the compass—which vary according to the influence which is supposed to be dominant during the year in question—to which she must look when entering and alighting from the wedding chair, when



THE WEDDING-CHAIR. (See page 29.)

leaving the bridal couch, and when having her hair dressed to assume the matron's *coiffure*, as well as of a few other matters held equally important to the fortunate issue of the marriage. The wedding-day having arrived, the wedding presents are despatched from the bride's house at an hour fixed by the directors of the ceremonies.\* On reaching

\* Who are two elderly ladies, one acting on behalf of the bridegroom's family, the *ch'ü ch'in t'ai t'ai*, so called because she goes to "fetch the bride," the other acting on behalf of the bride's family, the *sung ch'in t'ai t'ai*, who "escorts the bride" from her house.

her future home, the presents are received by the bridegroom and his friends with music. As they are carried in one by one, each on its own tray, they are tastefully arranged in the room where the marriage ceremony is to be performed, at the entrance to which is constructed a sort of canopy or pavilion of red satin or cloth richly embroidered with flowers. Immediately on the arrival of the presents the bridegroom's friends, accompanied by the *ch'ü ch'in t'ai t'ai* in a green chair, start off with the wedding chair to escort the bride home. The bride who is found in a becoming attitude of grief and tears at the approaching separation from her parents, is implored by the *ch'ü ch'in t'ai t'ai* not to miss the propitious moment for starting. Her hair having been dressed by the latter with artificial flowers, the veil (*kai t'ou*)—a square piece of red cloth richly embroidered with a phoenix, a dragon and flowers, and having at the four corners long yellow silk tassels—is placed upon the bride's head, and she is led, or in some cases carried, by her brother to the wedding chair, at the door of which is hung the outer curtain, of the same material as the rest of the chair and entirely concealing the entrance.

The bridal costume is the same throughout the year, and consists of a suit of red wadded silk, the outer garment in the case of Manchu ladies being a long robe, in the case of Chinese a jacket and skirt. The bride having entered the chair, the procession, which is always accompanied with music, is formed and starts for the bridegroom's house. If the marriage is being conducted according to Manchu etiquette, there is little display. In front are borne a number of large, clear horn-lanterns bearing upon them the character for happiness, in red; and the bride's chair, of plain red cloth without ornamentation, followed by the green coloured chairs of the two directors of ceremonies, closes the procession. If, however, it is being conducted according to Chinese etiquette, the procession is far more ostentatious, consisting of numerous flags, gilded lamps and emblems,

umbrellas, &c., and closing, as in the case of the Manchu marriage, with the chairs. The marriage chair, too, is gorgeous in its decoration. The covering and linings alike consist of red cloth magnificently embroidered in gold thread and silks with dragons and phoenixes, the emblems of happiness. Around the top and bottom and hanging from the four corners are numerous paintings upon glass in gilt frames, while the top itself is thickly studded with globes of highly polished pewter. In the centre is one large globe ; around it in tiers are arranged groups of smaller ones, representing stars of varied size. Hence the chair is known as the "starry chair," or "chair of the star-bespangled heavens." It is considered most lucky to have a new chair, or almost new chair, on such occasions. Hence those who can afford to do so, have a chair made specially for their son's marriage ; those who cannot afford to buy, hire a chair, the charge for which diminishes in almost geometric progression according to the number of times it has been previously used. For a previously unused chair it amounts to about £25.

As the bridal procession approaches its destination, the doors of her future home are closed, and the bride is intentionally kept waiting there a longer or shorter time according to circumstances, with the idea of teaching her humility, and of impressing upon her that even at the outset she must not expect in her husband's house to carry all before her at will. The door having been opened, the chair is borne, or if the entrance be narrow the poles are removed and it is carried by the red ropes at the corners, straight into the room where the marriage ceremony is to be performed, if the room be large enough ; or if it be not, to within the canopy at the entrance, which is closed behind the chair. If the marriage be a Chinese one, the bridegroom steps forward and salutes the chair with three bows (*san yih*), and a vase containing gold and silver—the *pao p'ing*—having been placed under her arm the bride is supported from her chair : two pieces of silk, one red, the other green, are attached by one end round the bride-

groom's and by the other round the bride's waist, and he then makes the semblance of dragging her to the *k'ang* or settee which is covered with red drapery richly embroidered. The meaning of this does not appear to be understood at present, but it may perhaps be a survival from the primitive time when the possession of a wife was determined by the right of capture. In a Manchu marriage this part of the ceremony is not followed. Instead, when the chair has been borne within the canopy, the bridegroom is handed a bow and three blunted arrows, which he has to discharge at the chair, thereby, it is believed, driving away any baleful influences which may have accompanied the girl, as would be the case if, owing to insufficient covering of the chair as it passed a temple or well *en route*, a glimpse of the bride had been caught by any of the deities presiding over such places. The *pao p'ing* having been placed under her arm, the bride is then helped from the chair by the *sung ch'in t'ai t'ai*, the heavy embroidered veil preventing her seeing anything or indeed moving unaided. She steps over a low brazier of burning charcoal (though at times this portion of the ceremony is evaded by carrying the chair over the brazier as it passes through the courtyard), figuratively expressing thereby that she will go through fire for her husband. Having alighted from the chair—the floor being well carpeted, as a bride's feet may not touch the bare earth—the bride and bridegroom worship Heaven and Earth, and are then supported by their friends to the *k'ang*, the males on the bridegroom's side, the females on the bride's, but the chief supporter on either side being, in one case, a husband, in the other his wife. The happy couple then take their places side by side upon the *k'ang*, beside each being the lady acting for the family to which each belongs. In front are two small goblets filled with wine and joined by a short red cord, some three inches in length, together with a plate of small cakes termed *ts'un-popo*, or "cakes of posterity." The bridegroom having been invited to remove the bridal veil, the robe, or jacket and skirt the bride wore in the chair is

laid aside and the full-dress costume donned. In the case of Chinese ladies this (known as *lung feng chi hsiang*) consists of a red satin jacket and a skirt of the same material either red or deep green in colour, and both richly embroidered with dragons and phoenixes. Above the jacket is a sleeveless pelisse of satin edged with a long fringe of green silk and bearing on breast and back the *p'uts'* or embroidered insignia of official rank. The head-dress (*feng-kuan*) in shape resembles a crown or helmet, the body being silver-gilt and covered with rich ornamentation and propitious phrases wrought in kingfishers' feathers and jewels, and having a fringe of pearls across the forehead down to the eyebrows and long pendants of the same jewels hanging on either side down to the shoulders. In the case of Manchu ladies, the dress (*hua i*) consists of two full-length robes of satin, the under-robe being red, the upper purple-black, and both literally covered with magnificent embroidery. The head-dress (*tien ts'*) is that ordinarily worn by Manchu ladies of rank. It stands up straight from the head above three inches over the forehead, but slopes sharply downwards towards the back of the head, the top being flat. The surface of the walls, so to speak, and of the top are completely hidden beneath a profusion of delicate ornamentation consisting of flowers, butterflies, &c., in kingfishers' feathers and jewels upon a silver-gilt base. At the sides are stuck long pins bearing long and handsome pendants of pearls. This head-dress—which, when the jewels are real, is costly in the extreme—has a very rich and pleasing effect, but this, in a foreigner's eye, is considerably marred by the masses of flowers which are piled upon it in front. The bridegroom throughout the day has been in full uniform—the richly embroidered *mang p'ao* described above, and over it a purple-black pelisse bearing the *p'u ts'*, and lastly the official hat with a button corresponding to the rank shown by the *p'u ts'*. On these occasions a departure is made from the strict etiquette which governs all matters relating to official life. The insignia of rank worn are not

confined to those to which the bridegroom is entitled by his official position. On such a day he may wear any he pleases, and it is very common that a person whose actual rank is quite subordinate will on his wedding day elect, as a happy omen, to wear the uniform of the highest grade. The change of dress completed, the attendant ladies present a goblet each to the bride and bridegroom. Each sips the wine; the goblets are exchanged and each sips again. A cake is then handed to each, and when a small piece has been eaten, the remaining portions are exchanged as was the case with the goblets of wine. Henceforth in their new home all is to be in common.

The bridegroom now leaves the room, and the bride's toilet is arranged, after which she is expected to sit there without moving, it being a general superstition that a bride who sits thus motionless for a lengthened period will bring her husband riches. How long she has to remain in this position depends upon whether there is still some time to midnight or whether that hour has already passed. As a rule, though there are exceptions in both cases, Manchu marriages take place after, and Chinese before dark. In the former, therefore, especially when the distances to be traversed are considerable, it may happen that this stage of the ceremony is not reached before midnight, and in such cases the wretched bride has to maintain this position of immobility till the following evening.

When, however, the requisite interval, long or short as the case may be, has passed, the bridegroom is conducted by his friends back to the marriage chamber, upon his entering which the *sung ch'in t'ai t'ai* invites him to remove the flowers from his wife's hair and to stick them in the wall. He is not told beforehand the meaning of this ceremony, and he thus places them thoughtlessly, yet according to popular superstition the act is fraught with deep significance; for the height at which the flowers are placed from the ground is supposed to foreshadow the length of time which will elapse before the birth of offspring. A light meal—termed the bowl of longevity, *ch'ang shou mien*—having

been placed before them, the bridal pair at last enjoy privacy ; and, when the closest relationship that exists and is to last as long as life has been already entered upon, exchange words for the first time.

At daybreak next morning, if the marriage be Chinese, the husband prostrates himself before his parents and returns thanks for the union they had arranged for him ; and sends a note of congratulation (*hsi tan*) to his parents-in-law, as an intimation to these latter that they may now pay their visit of congratulation. In Manchu marriages there is nothing of this kind.

The bride having been careful to rise facing the prescribed point of the compass, has her hair arranged, if Chinese, according to the usual method of her province. The maiden's coiffure is replaced by that of the matron, the hair, instead of being dressed in a semi-circle over the forehead, is now dressed square by removing the growth immediately over the temples. Dressed as on the previous evening—and here it may be noted that the Chinese ladies costume, unlike that of the Manchu, which is the full dress for all occasions of ceremony, being solely a wedding dress cannot be worn after the ceremonies of this day (*ch'ih chin*) have been performed—the newly-married pair sit down to breakfast with the husband's parents, the young bride being for the first and last time in her new home given the seat of honour, and treated with all the etiquette due to a guest. Henceforward she assumes the subordinate position of the son's wife, and has to wait upon his parents. The meal ended, husband and wife worship together Buddha in the little family oratory, and then the tablets of the husband's ancestors and of his parents. By the time this ceremony has been completed the bride's parents, the relations, and invited guests begin to arrive to present their congratulations and to partake of the wedding breakfast. On the fourth, sixth, or eighth day after the marriage—for during the first month of wedded life everything single or uneven is of ill omen, hence odd days are to be avoided, and care is to be taken that in all things used in common, as cups, plates,

and spoons, those used by the bride are an exact counterpart of those for the husband, *i.e.*, that they are in pairs—the bride and bridegroom visit the former's family to worship its ancestral tablets. A banquet is given by her parents, at which the newly-married couple again meet their relations and friends, and wedding presents are made to the husband by the guests. These vary, of course, considerably according to the social position of the parties concerned, but they consist chiefly of useful articles for the house, or dress, and, as a rule, are very numerous among persons at all well-to-do. At the end of a month the bride returns upon a visit to her old home.

Such is the ceremonial customary in Peking, but this does not obtain throughout the empire. Almost each province has a ceremonial peculiar to itself, or, at least, differing in detail from that current elsewhere. In Peking, too, the influence of the dominant Manchu class is largely felt, and many, Chinese by birth, either conform entirely to Manchu etiquette on such occasions in preference to their own, or, if they do professedly follow their own, they modify it considerably in favour of the Manchu ceremonial.



V. — LIST OF THE COSTUMES AND LAY  
FIGURES ILLUSTRATING THE CHINESE  
NATIONAL COSTUME AT VARIOUS  
SEASONS OF THE YEAR.

ORDINARY PRIVATE DRESS: *Summer.*

Fig. 1.—Man's dress, consisting of cotton cloth underclothing, light-blue gauze over-trousers, light-blue gauze robe, yellow gauze waistcoat, shoes.

Fig. 2.—Manchu woman's dress, consisting of cotton cloth underclothing, light-blue gauze over-trousers, robe of the same material, with embroidered sleeve cuffs, lavender waistcoat, shoes. Coiffure, that peculiar to Manchus (*liangpa t'ou*): the hair is bound together at the back of the head, and then twisted over a flat bar—some 14 inches long and 1 inch broad—of jade in summer and embossed gold or silver gilt in winter. A butterfly of red silk cord with hanging fringe drooping to the shoulder is worn on the right side. Bunches of flowers are worn over the forehead.

Fig. 3.—Youth's dress, age about 14 years, consisting of cotton cloth underclothing, over-trousers, robe and waistcoat, all of blue gauze ; shoes.

Fig. 4.—Manchu girl's dress, age 4 years, consisting of cotton cloth underclothing, red silk trousers and green silk unlined robe ; shoes.

Fig. 5.—Boy's dress, age 3 years, consisting of cotton cloth underclothing, yellow gauze trousers and blue grass-cloth coat ; shoes.



MANCHU BRIDE.



OFFICIAL IN PRIVATE DRESS.



MANCHU LADY.



MANCHU LADY AND DAUGHTER.

Fig. 6.—Chinese maiden's dress, age 14 years, consisting of underclothing of fine grass-cloth, yellow gauze trousers, embroidered satin gaiters, slate-coloured gauze robe with embroidered sleeves. Coiffure, that known as the *chua chi'rh* or *tao tieh'rh*. The hair is gathered into a coil at the back of the head and tied round with red cord. It is then bound into a projecting knot some four inches long over a gold ornament (*hu lu pien fang*), the remainder of the coil being wound round the knot lengthwise. Flowers are worn over ears and temples.

#### ORDINARY PRIVATE DRESS: *Autumn*.

Fig. 7.—Men's dress, consisting of cotton cloth underclothing, slate-coloured silk over-trousers, blue wadded silk under-jacket, yellow lined figured-silk robe, chocolate-coloured satin waistcoat; shoes.

Fig. 8.—Manchu woman's dress, consisting of cotton cloth underclothing, purple wadded silk trousers, blue silk over-trousers, pink wadded silk under-jacket, purple figured-satin robe, pink figured-silk bodice, neckerchief, high-soled Manchu shoes. Coiffure, Manchu, as in Fig. 2. Earrings, rings, bracelets, nail protectors, &c.

Fig. 9.—Manchu maiden's dress, age 15 years, consisting of cotton cloth underclothing, green wadded silk trousers, red wadded silk under-jacket, green-lined silk over-trousers, green figured-silk robe (*chi'ang i'rh*), purple-satin bodice and neckerchief; high-soled Manchu shoes. Coiffure, the *cheng chua chi'rh*. The hair having been formed into a coil and tied with red cord, is bound over a frame in a sloping direction from top to bottom, and then crosswise over this knot. Flowers are worn over the ears projecting to the temples.

Fig. 10.—Youth's dress, age 16 years, consisting of cotton cloth underclothing, light-blue lined silk trousers, darker shade lined silk over-trousers, blue lined silk under-jacket, pale yellow lined silk robe, chocolate-coloured satin waistcoat; shoes.

ORDINARY PRIVATE DRESS: *Winter.*

Fig. 11.—Men's dress, consisting of cotton cloth underclothing, blue silk-wadded trousers, light green silk over-trousers, blue wadded silk under-jacket, grey silk robe lined with sheepskin, olive green figured satin jacket lined with sheepskin, blue silk girdle (*ta pao*); shoes and cap.

Fig. 12.—Manchu woman's dress, consisting of cotton cloth underclothing, red figured-silk wadded trousers, deep purple silk-lined over-trousers, magenta figured-silk wadded under-jacket, blue figured-silk robe lined with sheepskin, purple satin sleeveless bodice (*kua la'rh*) neckerchief; high-soled Manchu shoes. Coiffure, Manchu, as in Fig. 2. Earrings, rings, bracelets, nail-protectors, &c.

Fig. 13.—Youth's dress, age 16 years, consisting of cotton cloth underclothing, blue silk wadded trousers, deep blue silk-lined over-trousers, blue figured silk-wadded under-jacket, slate coloured silk robe lined with squirrel skin, blue silk girdle and yellow silk jacket lined with sheepskin; shoes and cap.

Fig. 14.—Chinese girl's dress, age 4 years, consisting of cotton cloth underclothing, green silk wadded trousers and red figured-silk wadded robe. Coiffure: the *shuang chua chi'rh*. A queue bound round at top with red cord, and a small knot on the fore part of the head on each side.

Fig. 15.—Chinese maiden's dress, age 15 years, consisting of cotton cloth underclothing, red figured-silk wadded trousers, green silk wadded under-jacket, blue and lilac figured-satin robe lined with sheepskin; embroidered satin gaiters; hanging mirror and shoes. Coiffure: same as in Fig. 9.

Fig. 16.—Dress of female, by birth Chinese, but whose feet have been allowed to retain their natural size according to Manchu custom—only common in Peking and Moukden—consisting of cotton cloth underclothing, green figured-silk wadded trousers, mauve figured-silk lined over-trousers, red figured-silk wadded under-jacket, light yellow satin

under-robe, green figured-silk robe, purple satin bodice lined with squirrel-skin, neckerchief; high shoes, hanging mirror, &c. Coiffure: that known as the "magpie's tail" (*hsi chüeh i'rh*), the hair being arranged at the back of the head in the form of the magpie's tail—ornamented with flowers and pins (among which the *erh wa tz'*, or ear pick pin, is specially noticeable)—bearing pretty ornaments in jewels representing flowers, a dragon, and the like.

PRIVATE DRESS OF OFFICIALS AND FAMILY: *Summer.*

Fig. 17.—Men's dress, consisting of cotton cloth under-clothing, pale sea-green silk over-trousers, deep-blue figured-silk under-robe (*han tan 'rh*), deep blue gauze upper-robe with horse-shoe cuffs (*sha shan 'rh*), collar and collar lappets (*ling i'rh*), black gauze pelisse; boots, cap with stone in front (*mao hua*), *ho pao*.

Fig. 18.—Wife's dress (Manchu), consisting of cotton cloth underclothing, light-blue figured-silk over-trousers, blue gauze under-robe (*shan 'rh*), pink gauze upper-robe (*ch' en i 'rh*) with embroidered sleeves turned back (*wa hang*), purple gauze robe (*ch' ang i'rh*); high-soled shoes, hanging mirror. Coiffure: same as in Fig. 2.

Fig. 19.—Wife's dress (Chinese), consisting of cotton cloth underclothing, green gauze trousers, embroidered satin gaiters, pink gauze robe (*hsiao ao*) with purple silk embroidered sleeves, red gauze skirt (*chün tz'*), purple satin sleeveless bodice; small shoes and hanging mirror. Coiffure: that special to Soochow (*su chow t'ou*), which consists of a tapering projection some eight inches long, formed of two nodes of false hair with a space between them over which the real hair is dressed and kept in position by ornaments of jade in summer, and of gold or silver at other seasons. At the back of the head is a sort of "chevaux de frise" formed by five pins supporting small models in different coloured stones of a melon, a reversed stirrup, a halbert, a hand and a pole-axe, with bunches of flowers over the ears.

Fig. 20.—Manchu maiden's dress, age 14 years, consisting of grass-cloth underclothing, pale yellow gauze over-trousers, grass-cloth under-robe with embroidered sleeves, and lavender gauze robe; high-soled shoes. Coiffure: the *shuang chua chi'rh*, a large knot on the forepart of the head at either side, with a butterfly, of red silk cord, from which a fringe droops to the shoulder, affixed to the knot on the right side.

PRIVATE DRESS OF OFFICIALS AND FAMILY: *Autumn*.

Fig. 21.—Men's dress, consisting of cotton cloth underclothing, blue silk lined trousers, mauve figured-silk lined over-trousers, blue figured-silk lined under-jacket (*hsiao ao*), light olive-coloured figured-silk lined robe (*ao* or *p'ao tz'*), with horse-shoe cuffs, deep blue figured-silk pelisse; cap, *ho pao*; and boots as in Fig. 17.

Fig. 22.—Wife's dress (Manchu), consisting of cotton cloth underclothing, red figured-silk lined trousers, light blue figured-silk lined over-trousers, green figured-silk lined under-jacket, green satin under-robe with embroidered sleeves, purple satin robe, neckerchief; high-soled shoes and mirror. Coiffure: same as in Fig. 2.

Fig. 23.—Wife's dress (Chinese), consisting of cotton cloth underclothing, magenta figured-silk lined trousers, blue figured-silk lined over-trousers, embroidered satin gaiters, mauve figured-silk jacket, red figured-satin skirt, purple figured-satin sleeveless bodice; small shoes and mirror. Coiffure: chignon (*i wan t'ou*) with jade ornaments and flowers.

Fig. 24.—Boy's dress, age 5 years, consisting of cotton cloth underclothing, red figured-silk lined trousers, blue figured-silk lined robe; shoes and cap.

Fig. 25.—Manchu girl's dress, age five years, consisting of cotton cloth underclothing, red figured-silk lined trousers, blue silk jacket embroidered with flowers; shoes. Coiffure: same as in Fig. 14.

PRIVATE DRESS OF OFFICIALS AND FAMILY: *Winter.*

Fig. 26.—Men's dress, consisting of cotton cloth underclothing, blue figured silk wadded trousers, deep blue figured-silk lined over-trousers, blue figured-silk wadded under-jacket, sea-green silk robe lined with sheepskin and having horse-shoe cuffs, collar and lappets, blue silk girdle, and black satin jacket lined with fox skin; cap, *ho pao*, and boots as in Fig. 17.

Fig. 27.—Wife's dress (Manchu), consisting of cotton cloth underclothing, pink figured-silk wadded trousers, magenta figured-silk lined over-trousers, green-figured silk wadded under jacket, blue figured silk wadded under-robe, collar and lappets, deep-purple figured satin robe lined with squirrel-skin, neckerchief; high-soled shoes and mirror. Coiffure: fur cap with border of pearls or precious stones, the hair being drawn up under it.

Fig. 28.—Wife's dress (Chinese), consisting of cotton cloth underclothing, pink figured-silk wadded trousers, purple figured-silk lined over-trousers, embroidered satin gaiters, green figured-silk wadded under-jacket, red figured-silk skirt lined with squirrel skin, and blue figured-satin jacket lined with sheepskin; small embroidered boots and mirror. Coiffure: the *p'ing san t'ao*—the hair in a coil is dressed into a curved projection nearly two feet in length, formed by two frames of false hair, over a foot apart, which are kept in position by coils of red and green cord: on this are worn ornaments in the shape of flowers or butterflies, in kingfishers' feathers upon a gold or silver base; flowers at the sides of the head.

OFFICIAL UNIFORM: *Summer.*

Fig. 29.—Men's uniform, consisting of cotton cloth underclothing, light blue gauze over-trousers, pale blue gauze under-robe, cream-coloured gauze robe, with collar and lappets, black gauze pelisse with embroidered *p'u ts'* of the fourth grade of civil rank; girdle, *ho pao*, court beads,

boots and official summer hat surmounted by dark blue button.

Fig. 30.—Wife's full dress (Manchu), consisting of cotton cloth underclothing, pale blue gauze over-trousers, purple gauze under-robe, red gauze robe with embroidered cuffs turned back, collar and lappets, black gauze jacket with eight medallions of embroidery; high-soled shoes, mirror, *ho pao*, and court beads. Coiffure: *tien ts'*, special Manchu full dress, described under "Marriage," above.

Fig. 31.—Wife's full dress (Chinese), consisting of cotton cloth underclothing, pale blue gauze over-trousers, embroidered satin gaiters, deep blue gauze under-jacket, pale blue gauze robe with embroidered cuffs turned back, mauve and blue gauze skirt, deep brown gauze jacket with the embroidered *pu' ts'* of the third grade of civil rank; small embroidered shoes, mirror, *ho pao*, and court beads. Coiffure: *à la mode de Soochow*, as in Fig. 19.

#### OFFICIAL UNIFORM: *Autumn.*

Fig. 32.—Men's uniform, consisting of cotton cloth underclothing, blue figured silk lined trousers, deep blue figured-silk lined over-trousers, blue figured-silk lined under-jacket, pale blue silk lined under-robe, pale blue figured-silk lined robe with collar and lappets, deep brown figured-silk pelisse with the embroidered *pu' ts'* of the first grade of military rank; girdle, *ho pao*, court beads, boots and official autumn hats, surmounted by a red coral button and a single-eyed peacock's feather.

Fig. 33.—Wife's full dress (Manchu), consisting of cotton cloth underclothing, red figured-silk lined trousers, magenta figured-silk lined over-trousers, pink figured-silk lined under-jacket, deep magenta silk under-robe, olive-green embroidered satin upper-robe with collar and lappets, high-soled shoes, *ho pao*, mirror and court beads. Coiffure: same as in No. 30; for description *v.* "Marriage."

Fig. 34.—Wife's full dress (Chinese), consisting of cotton



cloth under-clothing, pink figured-silk lined trousers, red figured-silk lined over-trousers, embroidered satin gaiters, deep blue figured-silk wadded under-jacket, lined silk under-robe purple ground with green flowers, with embroidered cuffs turned back, yellow skirt, black satin pelisse with square embroidered *p'utz'* of the second grade of military rank, small embroidered shoes, *ho pao*, mirror and court beads. Coiffure : *à la mode de Soochow*, as in Fig. 19.

#### OFFICIAL UNIFORM : *Winter.*

Fig. 35.—Men's uniform, consisting of cotton cloth underclothing, blue figured-silk wadded trousers, mauve figured-silk lined over-trousers, blue figured-silk wadded under-jacket, blue figured-silk lined under-robe, sea-green figured-silk robe lined with breasts of fox-skin, collar and lappets, blue silk girdle, blue-black satin pelisse, lined like the robe with embroidered *p'utz'* of the first grade of civil rank ; *ho pao*, court beads, boots and official winter hat, bordered with fur and surmounted by a red coral button and a single-eyed peacock's feather.

Fig. 36.—Wife's full dress (Manchu), consisting of cotton cloth underclothing, red figured-silk wadded trousers, lemon-coloured figured-silk lined over-trousers, purple figured-silk wadded under-jacket, pink figured-silk lined under-robe, deep purple satin upper-robe, lined with breasts of the fox with deep sable-skin cuffs turned back, collar and lappets, black plain satin pelisse, lined like the robe with round embroidered *p'utz'* of the first grade of civil rank ; high-soled shoes, *ho pao*, mirror and court beads. Coiffure : same as No. 30 ; for description *v.* Bridal Ceremony, p. 31.

Fig. 37.—Wife's full dress (Chinese), consisting of cotton cloth underclothing, green figured-silk wadded trousers, red figured-silk lined over-trousers, embroidered satin gaiters, purple figured-silk wadded under-jacket, pink figured satin robe lined with fox-skin, mauve figured-silk skirt with similar fur lining, black plain satin pelisse, with similar fur

lining, with square embroidered *p'utz'* of second grade of civil rank ; small embroidered boots, *ho pao*, mirror and court beads. Coiffure : *à la mode de Sookhow*, as in Fig 19.

#### MISCELLANEOUS.

Fig. 38.—Court dress (Autumn) of a *Pei lé*, or Imperial Prince of the Third Order, consisting of cotton cloth underclothing, blue figured-silk lined trousers, olive figured-silk lined over-trousers, blue figured-silk lined under-jacket, deep blue figured-silk lined under-robe, chocolate-coloured satin embroidered court robe with *p'ei chien*, or epaulette standing out from the neck all round and tapering to points over the shoulders, of blue silk embroidered with dragons, collar and lappets, girdle and chocolate-coloured plain silk robe, with four medallions embroidered with dragons ; *ho pao*, court beads, square-toed boots (only used with this costume), and court hat surmounted with pointed button of a ruby-coloured stone, from which hangs floss with fringe an inch thick to the edge of the hat.

Fig. 39.—Dress of a boy, age 6 years, a member of the Imperial Family, consisting of cotton cloth underclothing, deep blue figured-silk lined trousers and under-jacket, pale yellow robe with *yellow girdle* (members of the imperial family wearing a girdle either yellow or red, according to the division they belong to), collar and lappets, small *mang p'ao* or red satin pelisse embroidered with dragons in gold thread ; boots and official hat.

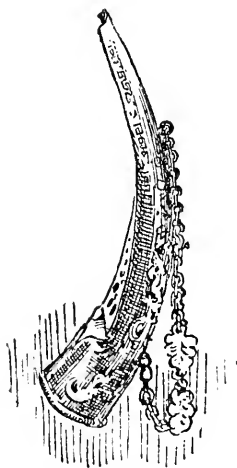
Fig. 40.—Official uniform upon certain occasions of ceremony, and dress of bridegroom during marriage ceremonies (autumn), consisting of cotton cloth underclothing, blue figured-silk lined trousers, slate figured-silk lined over-trousers, blue figured-silk lined under-jacket, pale yellow silk lined under robe, *mang p'ao*, or robe embroidered with dragons, &c., in gold thread and silks, collar and lappets, chocolate-coloured plain silk jacket with embroidered *p'utz'* of the fifth grade of civil rank ; *ho pao*, court beads ; boots and official hat.

Fig. 41.—Bride's dress (Manchu) during marriage ceremony and first month after marriage (autumn), consisting of cotton cloth underclothing, magenta figured-silk lined trousers, blue figured-silk over-trousers, magenta figured-silk lined under-jacket, blue satin wadded under-robe, collar and lappets, red satin robe covered with embroidery (if this robe be replaced by another, not red in colour, but similarly embroidered, the suit will serve for any occasion of ceremony), blue-black satin pelisse, similarly embroidered and with *pa t'uan*; high-soled shoes, *ho pao*, mirror and court beads. Coiffure: same as in No. 30; for description *v. Bridal Ceremony*, p. 31.

Fig. 42.—Bride's dress (Chinese), only worn during marriage ceremony and the reception on the following day (autumn), consisting of cotton cloth underclothing, red figured-silk lined trousers, embroidered satin gaiters, green figured-silk lined under-jacket, red satin robe embroidered with dragons and phoenixes in gold thread and silks, green satin skirt and blue-black satin bodice similarly embroidered, the latter having also a fringe of green silk and embroidered square *p'uts'* of the first grade of civil rank; embroidered shoes, court beads, *ho pao*, and mirror. Coiffure: *feng kuan*, only worn at marriage; for description, *v. Bridal Ceremony*, p. 31.

Fig. 43.—Bride's marriage dress (Chinese), in wedding chair (all seasons of the year alike), consisting of cotton cloth underclothing, trousers, under-jacket, jacket and skirt, all of red-figured silk, the first three being wadded. In the case of Manchu brides, the jacket and skirt are replaced by a long robe of the same material and make. Coiffure: also a kind of *chua chi'rh*. The hair having been gathered up in the centre of the pole and bound round with red cord, is plaited into a queue, which is then dressed into a knot in the same way that the unplaited hair was treated in the head-dress of Fig. 6. The knot is kept in position by two curved metal ornaments termed *ju i*. It is of Buddhistic origin, being one of the *sapta ratua*, and is usually called a sceptre from its probable early use as a mark of royalty in

India. These ornaments among the poor and rich alike are always of brass, and are termed *t'ung hsin ju i*, meaning, by a play upon words (the character for brass being identical in sound with that meaning together or united) "two hearts united as one." The ornaments consist chiefly of *shu t'ou 'hua*, figures and the character for happiness in red velvet.



NAIL PROTECTOR.

## VI.—SPECIMENS OF SILKS, SATINS, &amp;c.

(PEKING COLLECTION.)

Specimen No.	Description.	Place of Production.	Width.	Price per yard.
1	Figured Silk—dark slate . . .	Prov.: Chehkiang, Hang chow fu	31½ in.	s. d. 9 0
2	„ blue, plum blossom and butterflies .	„ „	„	9 0
3	„ deep blue, plum blossom and butterflies .	„ „	„	9 0
4	„ peach, plum blossom and birds . .	„ „	„	9 0
5	„ pale blue. . .	„ „	„	9 0
6	„ deep red, bats . .	„ „	„	13 0
7	„ deep blue, bats (happiness), and <i>shou</i> character, “longevity”	„ „	„	9 0
8	„ deep peach, butterflies	„ „	„	9 0
9	„ pale olive, same as No. 7 . . .	„ „	„	9 0
10	„ deep blue . . .	„ „	„	9 0
11	„ pale café au lait .	„ „	„	9 0
12	„ blue, plum blossom and butterflies .	„ „	„	9 0
13	„ almond, plum blossom and birds . .	„ „	„	10 6
14	„ lilac, stork and <i>pa pao</i>	„ „	„	9 0
15	„ purple, plum blossom and butterflies .	„ „	„	9 0
16	„ orange bats . . .	„ „	„	9 0
17	Figured Crape—deep blue . .	Prov.: Kiangsu, Su chow fu	21½ in.	4 4
18	„ brown . . .	„ „	„	4 4
19	„ green . . .	„ „	„	4 4
20	„ pale yellow . . .	„ „	„	4 4

SPECIMENS OF SILKS, SATINS, &C., *continued.*

Specimen No.	Description.	Place of Production.	Width.	Price per yard.	
				s.	d.
21	Figured Crape—purple . . .	Prov. : Kiangsu, Su chow fu	21½ in.	4	4
22	„ lavender . . .	„ „	„	4	4
23	„ scarlet . . .	„ „	„	4	4
24	„ emerald green . . .	„ „	„	4	4
25	„ lemon . . .	„ „	„	4	4
26	Flowered Satin—blue ground . .	Prov. : Kiangsu, Nanking	29½ in.	14	4
27	„ red „ . . .	„ „	„	14	4
28	„ green „ . . .	„ „	„	14	4
29	Plain Satin—deep blue, thin . .	„ „	16½ in.	2	0
30	„ red . . .	„ „	„	2	0
31	„ lemon . . .	„ „	„	2	0
32	„ orange . . .	„ „	30 in.	7	10
33	„ almond . . .	„ „	„	7	10
34	„ lavender . . .	„ „	30 in.	7	10
35	„ purple, black . . .	„ „	37 in.	10	6
36	„ red . . .	„ „	30 in.	7	10
37	„ deep green . . .	„ „	„	7	10
38	„ pink. . . .	„ „	„	7	10
39	„ white . . . .	„ „	„	7	10
40	„ plain olive . . .	„ „	„	7	10
41	Figured Satin—yellow, with clouds	„ „	28½ in.	7	10
42	„ blue, worked with gold . . .	„ „	30½ in.	6	6
43	„ red, worked with gold . . .	„ „	„	20	10
44	„ black . . . .	„ „	„	19	6
45	„ yellow ; gourds, indicating large family, and <i>shou</i> , longevity	„ „	„	7	6
46	„ red, birds, and longevity . . .	„ „	„	7	10
47	„ red flowers on green ground . . .	„ „	„	7	10
48	„ blue, dragons in medallions . . .	„ „	„	13	0
49	„ plum, happiness and longevity . . .	„ „	„	9	0
50	„ ash, storks and clouds . . .	„ „	„	9	0
51	„ bright green, plum blossom and butterflies . . .	„ „	„	7	10
52	„ red ground, fishes and dragons . . .	„ „	„	15	6
53	„ yellow . . . .	„ „	„	15	6
54	„ green . . . .	„ „	„	15	6
55	„ black . . . .	„ „	„	15	6

SPECIMENS OF SILKS, SATINS, &C., *continued.*

Specimen No.	Description.	Place of Production.	Width.	Price per yard.	
				s.	d.
56	Figured Satin—diaper ; various shades and colours	Prov. : Chêhkiang Hang chow fu	30 in.	7	10
57	" crimson, butterflies and flowers .	" "	"	7	10
58	" emerald green birds	" "	"	7	10
59	" deep blue, butterflies	" "	"	7	10
60	" pale blue, storks and clouds .	" "	"	7	10
61	" purple and blue, in diaper .	" "	"	7	10
62	" red ; phoenix, and <i>shou</i> , longevity .	" "	"	7	10
63	" pale red, green plum blossom and butterflies .	" "	"	7	10
64	" deep red, green peonies and butterflies	" "	"	7	10
65	" blue, happiness and longevity .	" "	"	7	10
66	" plum, diaper .	" "	"	7	10
67	" light claret ; happiness and longevity	" "	"	7	10
68	" blue and white of various shades in diapers .	" "	"	7	10
69	" neutral tint ; fancy .	" "	"	7	10
70	" almond ; plum blossom and butterflies	" "	"	7	10
71	" olive ; happiness and longevity .	" "	"	7	10
72	" black ; happiness and longevity .	" "	"	7	10
73	" pale lavender ; flowers, butterflies, and gourds .	" "	"	7	10
74	" pale blue ; character for happiness .	" "	"	7	10
75	" deep blue ; happiness and longevity .	" "	"	7	10
76	" maroon ; happiness and longevity .	" "	"	7	10
77	" pale olive ; fancy .	" "	"	7	10
78	" claret fancy .	" "	"	7	10
79	" grey ; storks and clouds .	" "	"	7	10
80	" purple ; butterflies and flowers .	" "	"	7	10

SPECIMENS OF SILKS, SATINS, &C., *continued.*

Specimen No.	Description.	Place of Production.	Width.	Price per yard.
81	Figured Satin—crimson ; green knots	Prov. : Chêhkiang, Hangchow-fu	30 in.	s. d. 7 10
82	" bright green ; pink plum blossom and butterflies .	" "	"	7 10
83	" various colours in diapers interlacing	" "	"	7 10
84	" olive ribbed ; happiness and long-cvity .	" "	"	7 01
85	" peach ribbed ; happiness and longevity	" "	"	7 10
86	" pale grey ; storks and clouds .	" "	"	7 10
87	Gauze—black, body open, ornamentation solid .	" "	"	7 10
88	" deep blue " "	" "	"	6 6
89	" pale blue " "	" "	"	6 6
90	" dull blue " "	" "	"	6 6
91	" white " "	" "	"	6 6
92	" purple " "	" "	"	6 6
93	" apple green " "	" "	"	6 6
94	" blue, body open " "	" "	"	6 6
95	" deep blue " "	" "	"	6 6
96	" peach, body solid, ornamentation open .	" "	"	6 6
97	" black " "	" "	"	6 6
98	" Prussian blue " "	" "	"	6 6
99	" light pink " "	" "	"	6 6
100	" red, body solid " "	" "	"	6 6
101	" yellow " "	" "	"	6 6
102	" blue " "	" "	"	6 6
103	" pale green " "	" "	"	2 6
104	" pale lemon " "	" "	21 in.	2 6
105	Figured Silk—pink ; satined flowers	" "	30 in.	5 2
106	" deep blue ; fancy .	" "	"	5 2
107	" crimson ; fancy .	" "	"	5 2
108	" lemon ; fancy .	" "	"	5 2
109	" blue-black ; fancy .	" "	"	5 2
110	" dark green ; fancy .	" "	"	5 2
111	" blue ; butterflies .	" "	"	5 2
112	" peach ; bats .	" "	"	5 2
113	" mauve ; butterflies .	" "	"	"
114	" crimson ; bats .	" "	"	25
115	" deep blue butterflies .	" "	"	5 5



SPECIMENS OF SILK PIECE GOODS AND  
GRASS-CLOTH.

(NINGPO COLLECTION.)

No.	Description.	Place of Production	Price per Yard.
SILK PIECE GOODS.			<i>s. d.</i>
1	Gauze, figured, rouge red . . . .	Soochow	6 10
2	" plain, blue . . . .	"	7 0
3	" figured, light green . . . .	"	6 6
4	" " yellow . . . .	"	4 1
5	" " light carmine . . . .	"	7 0
6	" " tea green . . . .	"	7 4
7	" plain, blue . . . .	"	7 4
8	" striped, grey . . . .	"	4 10
9	" figured, light blue . . . .	Kwangtung	6 10
10	Pongee, plain, white . . . .	"	3 9
11	Silk and Cotton Mixture, figured, pink	"	1 11
12	Gauze, figured, white . . . .	"	6 5
13	" striped, light blue . . . .	"	6 5
14	" figured, violet . . . .	"	6 6
15	" " peach . . . .	"	6 5
16	" " aniline blue . . . .	"	6 5
17	" " bright blue . . . .	Hangchow	3 9
18	" " rose pink . . . .	"	4 1
19	" " tea green . . . .	"	3 9
20	" " dark green . . . .	"	10 0
21	" spotted, straw . . . .	"	9 2
22	" striped, dark blue . . . .	"	9 2
23	" " lilac . . . .	"	6 6
24	" plain, rose pink . . . .	"	6 6
25	" figured, white . . . .	"	3 9
26	" " light blue . . . .	"	8 7
27	" plain, white . . . .	"	5 4
28	" figured, grey . . . .	Chingcha	3 6
29	" striped, " . . . .	"	3 5
30	" " " . . . .	"	3 5
31	" plain, " . . . .	"	4 1
32	" " white . . . .	"	2 10
33	" " " . . . .	"	3 0
34	" figured, " . . . .	"	3 2
35	" plain, " . . . .	"	3 6
36	" " " . . . .	"	3 6
37	" striped, " . . . .	"	3 2
38	" " grey . . . .	"	3 9
39	" spotted, " . . . .	"	3 9
40	" plain, blue . . . .	"	2 10

SPECIMENS OF SILK PIECE GOODS AND GRASS-CLOTH,  
*continued.*

No.	Description.	Place of Production.	Price per Yard.
			<i>s. d.</i>
41	Silk and Cotton Mixture, plain, white .	Huchow	2 8
42	Crape, plain, white . . . . .	"	4 10
43	Silk and Cotton Mixture, plain, dark blue	"	2 10
44	Gauze, figured, rose pink . . . .	Shao Hsing	3 0
45	Lustring, plain, violet . . . . .	Ning Kiangchao (Ningpo)	2 10
GRASS-CLOTH.			
46	Grass-cloth, fine plain, bright blue .	Yu-Shan	1 0
47	" " " white . . . . .	"	0 10
48	" " " dark blue . . . . .	"	1 0
49	" blue printed . . . . .	Soochow	0 10
50	" fine plain, rose pink . . . . .	"	0 10
51	" " " white and blue . . . . .	"	0 10
52	" " " " " . . . . .	"	0 10
53	" " " " " . . . . .	"	0 10
54	" " " yellowish . . . . .	"	0 10
55	" " " greyish . . . . .	"	0 10
56	" " " white . . . . .	"	0 8
57	" " " " " . . . . .	Kwangtung	0 6
58	" coarse plain, yellowish . . . . .	"	1 0
59	" " " " " . . . . .	"	0 8
60	" fine plain " " . . . . .	"	1 2
61	Net Clothing, grass . . . . .	"	
62	Grass-cloth, coarse plain, grey . . . .	Kiangli	3 0
63	" " " white . . . . .	"	1 6
64	Bamboo Net Clothing . . . . .	"	



## VII—THE *WAN-MING-SAN*, OR “UMBRELLA OF MYRIAD NAMES.”

This umbrella is one of the marks of high appreciation and esteem presented at times to an outgoing official by the people of the district over which he has held sway. It is circular in shape, with a diameter of about four Chinese feet, supported upon a frame, the pole being some nine feet high with a gilt top. It is flat at the top with a hanging curtain all round about two and a half Chinese feet in depth. Generally it is made of red satin, having an ornamentation of clouds with the donors' names either painted in gold upon three tiers of satin tags of various colours, as is the umbrella exhibited, or in the same colour upon the body of the umbrella. But where the donors are poor and unable to afford such expensive material, the umbrella is also made of cotton cloth, and their names are written upon it in ordinary ink. Another form which such a testimonial to high merit takes at times is *wan-ming-i*, or “clothes of myriad names.” A subscription is raised for the purchase of a suit of satin, upon which are painted in gold the subscribers' names. The departing officer is escorted to the boundary of the district he is leaving by the inhabitants of the town in which he has resided, their numbers being increased by frequent additions from the population *en route*. Before he passes into the next district, the people prostrate themselves before the officer's chair and pray him to alight. He is then robed in the suit subscribed for, and, amid tears and

regrets on both sides, one of his boots is removed and taken back to the town to be nailed upon the gate he left by to stand in evidence, according to popular belief, that though gone he is still among them. Such marks of esteem are set high store by, and, upon the official's death, are given a place of honour in the funeral cortège.

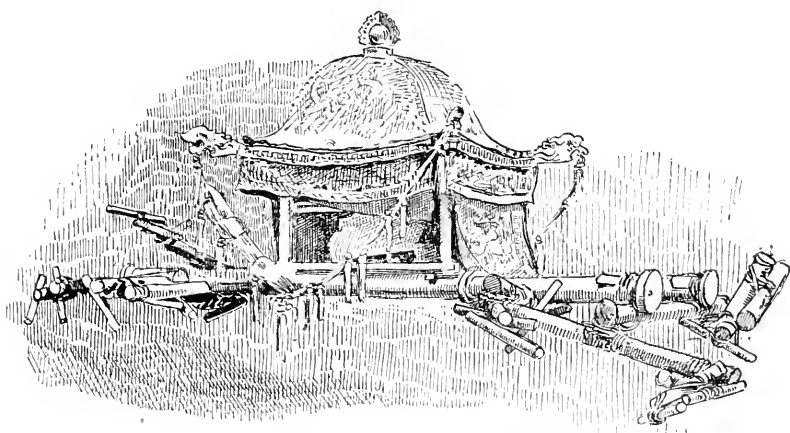


“THE UMBRELLA OF MYRIAD NAMES.” (See page 54.)

## VIII.—CATAFALQUE. FUNERAL CEREMONY.

Upon a person's death, the body, encoffined, is kept in the house some days—among the poorer classes either seven, nine, or eleven days (always an uneven number); and among the rich some multiple (also uneven) of seven days, either three, five, or seven. The length of time depends chiefly upon which of the available dates is a propitious one, and this is fixed by the *yin yang*, who is consulted. This person has, to a certain extent, an official position, in that he is licensed by the Government, and has to issue a certificate (*yin yang panr'h*) that death has resulted from natural causes. This certificate has to be exhibited when the funeral cortège arrives at the city gate on its way to the tomb; and, should it for any reason be refused, the procession is stopped, and the coffin handed over to the proper authorities, that the suspicious circumstances connected with the death may be investigated. During the period that the body remains in the house, a flag is flown from a large staff fixed into a square frame or socket at the door, and in the compound a very large and lofty pavilion of white matting is erected and fitted up as an oratory. In this pavilion the coffin is laid, and in it masses for the repose of the soul are said, the number of which depends upon circumstances. Buddhist and Lama priests are usually employed, but nuns and Taoist priests are also employed at times, separate days being, of course, allotted to each sect. The cost of a single mass, each mass occupying an entire day, amounts to nearly £3, so that, though expense is little considered upon such occasions, and a

family will often cripple itself for years to ensure a handsome funeral for a parent, the poorer classes can never afford to have many masses said. Among the well-to-do, also, the number does not entirely depend upon the resources of the family. Such masses are believed to secure to the spirit of the departed a certain exemption from suffering in the other world ; hence relations and friends frequently subscribe to provide a certain number of masses as a token of affection or esteem for the deceased, and attend at them personally a greater or less number of times according to the degree of their intimacy with the family. During this period a tent is erected at the doorway by the authorities, in which pumps are kept and soldiers



THE CATAFALQUE. (See page 56.)

remain on duty day and night to provide against fire, which may easily occur in the pavilion with the large number of candles always kept burning upon the altar and around the coffin. A fire on such occasions is a very serious matter ; for were the coffin to get burnt, not only would it be the greatest calamity that could befall the family, but the magistrate of the *arrondissement* would also incur severe punishment. When a fire does occur, it some-

times happens that the nearest relatives and friends who have volunteered to save the coffin, lose their lives in their efforts to remove the unwieldy mass.

The day of interment having arrived, the funeral procession is formed. In it the central figure is, of course, the hearse or catafalque in which the coffin is carried. This, at the funerals of Manchus engaged in business or occupying no high official position, is like the model exhibited. It is a framework of wood covered with red lacquer, supported upon enormous poles of the same, at either end of each, being attached by a continuous strip of green silk, either two, four, or eight smaller poles, each of which is carried over the shoulders by two bearers. The number of bearers thus varies—according to the position and wealth of the deceased, from sixteen to sixty-four. The coffin is placed in the central canopy, which is hung with curtains of black-red satin, embroidered with large dragons (rampant) in gold, and water and clouds of different shades of blue. The roof is similarly covered, while from its projecting edges all round hangs a narrow curtain (*tsou shui*), consisting of panels of dragons similarly embroidered. When the funeral starts from the residence of a very high official, this style of embroidery is not used. In the place of these large figures of dragons, the decoration in that case consists merely of tier upon tier of small panels, an inch square, containing dragons (*ts'un lung*). In the case of Chinese the catafalque used is of white satin, embroidered with large dragons, supported upon a wooden frame, which is all gilt, the curtains, &c., being hung inside the framework so as to leave the gilt supports open to view.

The funeral cortège is headed by the flagstaff and flag (*yin 'hun fan*) that had previously stood at the doorway, and which is supposed to direct the disembodied spirit to the tomb, laboriously carried along by bearers. Next come the tablets (carried in pairs) of red lacquer with gold characters, indicating the offices held by the deceased, if a man, or if a woman by her husband, which are at times



exceedingly numerous, amounting in the case of a high officer to between 150 and 200. Then come flags or pennants, indicating the banner to which the deceased belonged, red, blue, yellow, or white, plain or bordered, as the case may be, followed by gift representations upon poles of melons, hatchets, hands, reversed stirrups and pole-axes, which, under the Ming dynasty, were the insignia, and were always borne in the train of the highest officers. A cart or chair, whichever according to his rank the deceased was entitled to use, follows ; any *wan ming san*, or "umbrellas of myriad names" (*v.* p. 54) presented as a token of affection and esteem by the people of the districts or provinces over which he has held sway, the family may possess ; a large number of umbrellas, of the same shape as the last, of satin, blue in the case of Manchus, and white in that of Chinese, richly embroidered with flowers ; and, if the deceased be of the highest rank, camels, sporting dogs, and fowling-pieces, indicating that he had the right to take part in the chase. In the procession, too, are bands of musicians who give forth somewhat plaintive but not unpleasing airs. If the deceased be Chinese by birth, paintings are also borne along, depicting the most notable event in the life of each of the twenty-four examples of filial piety,\* and if he belong to another province, in which

\* The twenty-four examples are :—The Emperor Shun, the Emperor Wen-ti of the Han Dynasty, Tsêng Shen, one of the chief among the disciples of Confucius ; Min Sun, another of his disciples ; Chung Yu, commonly called Tz'lu, perhaps the most celebrated of all his disciples ; Lao Lai-tz' and Yen Tz', who are said to have lived under the Chow Dynasty ; Tung Yung, who lived about A.D. 200 ; Chiang Keh, A.D. 490 ; Huang Huang, Wang Hsiang, A.D. 265 ; Wu Meng, A.D. 310 ; Kuo Ch'ü, second century, A.D. ; Yang Huang, who lived under the Han Dynasty ; Ts'ai Shun and Lu Hsü, of first century, A.D. ; Wang Ngai, who is said to have lived under the Wei Dynasty ; Meng Tsung, third century, A.D. ; Yü-Ch'ien-lou, about A.D. 500 ; F'ang Ts'ui-Shih, the single female among the Twenty-four ; Chiang Shih, said to have lived under the Han Dynasty ; Ting Lan, of the same period ; Chu Shou-ch'ang, temp. the Sung Dynasty ; and Huang T'ing-chien, a celebrated poet of the Sung Dynasty, A.D. 1045-1105.

case his body would be simply placed temporarily in a temple or cemetery—not interred—to be conveyed subsequently to his native province for final burial—fowls, sheep, and pigs, plucked or skinned, are also carried as a sort of *viaticum* for his future journey home.

Such a procession is frequently two miles in length, and if the deceased has lived near any of the city gates (the centre gate in the southern wall of the Tartar city excepted [*cheng yang men*], through which the dead may not pass), a detour is made in the line of route to avoid the head of the procession reaching the gate of issue before the mourners at its tail have quitted the house. Along the line of route are erected pavilions of white matting, in which are stationed companies of priests to chant masses for the repose of the soul of the deceased, and also a number of paper houses about ten feet high and as many square, termed treasuries (*k'u*), in which are placed large quantities of imitation ingots made of gilt or silvered paper to represent gold and silver. The treasuries and their contents are set fire to, and the deceased is supposed to be thus provided with funds for use in the other world.

In front of the catafalque the chief mourner, dressed in the mourning colour, white, walks until the city gate is reached; that passed, he may proceed thence to the family cemetery, which is frequently at a considerable distance from the town, in a chair or cart, according to circumstances. Behind the catafalque follow the female mourners in chairs or carts, according to their rank, which are covered with white cloth, and then come the male friends of the family on foot until the city gate has been passed whence they, like the chief mourner, proceed to the cemetery in chairs or carts. On arrival at the cemetery, the body is lowered into the grave, which is at once filled up, incense is burnt, prostrations to the spirit of the departed made, and the ceremony is completed. On the third day after burial the grave is again visited and incense and prayers again offered. Subsequently, the relatives visit the grave each year at the season of *Ch'ing ming*,

early in April, to see that it is kept in proper order, and to offer prayers, and to burn there imitation money and the other things the departed is supposed to be in need of.

The coffins used in Peking are of one shape, the body being slightly rounded at the sides and foot, and formed in a curve sloping upwards and outwards at the head ; it stands upon a thick plank projecting beyond the sides of the body, and has a curved roof also projecting beyond the sides which fits into grooves in the coffin-body. The roof is usually nailed at the sides in three places, the two nails being on the right side when the deceased is a male, and on the left when a female. In material and ornamentation they vary, however, considerably : the most expensive woods being either left plain or simply polished, while the less valuable are painted or ornamented with lacquer. The commonest cost nearly £2, the most expensive as many hundreds or even more, it being no easy matter to obtain fine woods of the required thickness, which is about four inches at the thickest part, while the curved shape necessitates the employment of planks considerably thicker still.

## IX.—CREMATORY OVENS.

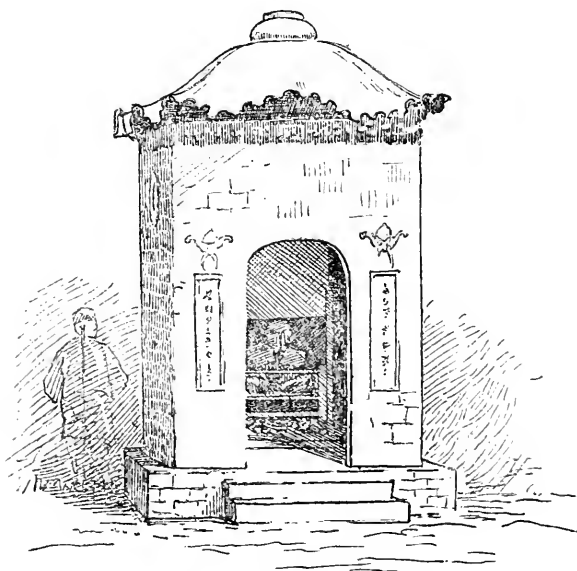
## PROCESS OF CREMATION.

Two models are exhibited :

The first model represents the mode of cremation practised in China in disposing of the bodies of deceased Buddhist priests. The process is curious and interesting. After the dead body is washed very carefully and clad in the best kind of monastic robes, it is placed in a sitting posture with legs crossed, inside an earthenware vessel called a kang, which is commonly used in China by natives and foreigners for collecting rain water in. Another similar vessel is placed, inverted, on the top, to form a cover. Wood is then piled around and ignited, the fire, which is kept up till the body is reduced to ashes, lasting sometimes as long as two days. It must be observed that in no case do the flames come in contact with the body, and the process is therefore very much like a prolonged baking in an oven. The operations are conducted by the priesthood, who group themselves around and perform their appropriate ceremony, accompanied by the chanting and praying which is usual in Buddhistic ceremonial. The priests, taking advantage of this custom of cremation to make a little profit, post up placards advising the public in ample time of the approaching ceremony, and thus draw crowds of people, chiefly women and children, to the scene, who burn their incense, recite prayers, and make money-offerings to the Temple to which the deceased belonged, and outside the premises of



BUDDHIST PRIEST UNDERGOING THE PROCESS OF CREMATION. (*See page 62.*)



CREMATORY OVEN. (*See page 64.*)

which he is now being burned. After the flames are allowed to become extinguished, the ashes are taken out and placed in a hermetically-sealed vase, and buried in some favourable spot over which, in the case of the higher priests, a small pagoda is built.

Cremation is considered, according to the ancient custom, the proper mode of disposing of the bodies of deceased priests, but it is by no means invariably followed ; yet, in the case of the laity, where custom does not demand it, it is sometimes, though rarely, adopted.

Having explained the above process, it may not be out of place to describe the other process of interment when cremation is not resorted to. The deceased is clad in the monastic garb and placed in a sitting posture, also with legs crossed, in a wooden case, with wadding, or any other suitable material, packed into all the vacant places to keep the body from shifting, and hermetically sealed. The whole case with its contents is then buried in carefully selected ground, and a memorial like a pagoda is also built over it.

The second model prepared for the Health Exhibition is a *fac-simile* of the crematory attached to the Honam temple (*Hai-Chuang-Sz*) at Canton. The original is a substantial brick structure. The wooden case in which the priest, seated cross-legged in his chair, is placed is exactly similar to those used in cremations. Before the burning of the body takes place the bottom of the case is withdrawn, and the sliding front is shut down so as to conceal the priest from view at the moment the fire is lighted.

The following remarks regarding cremation in China are taken from the Venerable Archdeacon Gray's "China." In Vol. I., chapter xii., page 293, he says :—

"Let us now proceed to consider the manner in which the Chinese dispose of their dead. In the very earliest times it was customary for almost all nations to bury the dead out of their sight. Thus in the Bible, which is the oldest book we can read, there are only two instances recorded of the practice of getting rid of the dead by cremation. The one instance, which is contained in the

First Book of Samuel (xxxi. 12), refers to the burning of the bodies of Saul and his sons ; and the other, in the Book of the prophet Amos (vi. 10), refers to the burning of the bodies of certain persons who had died during a time of pestilence. The Chinese are no exception to this apparently general rule. Cremation is only resorted to by the majority of the priests of the sect of Buddha. It ought also to be stated that in the province of Kiang-nan it was customary during the Sung dynasty, A.D. 960, to burn the dead. In each village throughout the province in question there was a place for the purpose, called Fa-Yan-Ting, or receptacle for men's ashes. The ashes, when removed from the funeral pyre, were not unfrequently cast into the neighbouring rivers or creeks. There was also at a later period, in the same province, a Buddhist temple called Yoong-Tsze, to which the priest urged the people to bring their dead for cremation, declaring that the souls of the departed would in consequence become Buddhas. The funeral pyre in the monastery having been struck by lightning, many persons who saw in this a mark of Divine displeasure, memorialised the governor of the province not to allow the pyre to be re-erected. With these few exceptions, it would appear that, throughout the whole of their national history, the Chinese have observed the practice of burying the dead. The Mongolians, on the other hand, have recourse to cremation, but as the ceremony is a very expensive one among them, it is in a great measure confined to the wealthy classes. The poor of Mongolia expose their dead in remote parts of the plains over which they wander, and leave them to be devoured by wild beasts—wolves and foxes in particular. The summit of a hillock is generally selected for a funeral pyre, and it is customary for the relatives to mark the spot where the body has been burned, by erecting a pile of stones. I passed several such cairns on the plains of Inner Mongolia."

In another part of the work, Vol. I., chapter iv., page 121, the author describes the manner of cremation as follows :—

"It is customary to burn the dead bodies of Buddhist

priests, and the ceremony of cremation invariably takes place twelve hours after death. One afternoon in March, 1856, I witnessed it in the monastery in Honam. As I entered the inner gates my attention was directed to an apartment, the doors of which were crowded by a number of priests arrayed in sackcloth, and wearing white bandages round their foreheads. Drawing near, I learned that the priests were preparing to convey to the funeral pile the mortal remains of a departed brother. The corpse, attired in a cowl and with the hands fixed in the attitude of prayer, was placed in a bamboo chair, in a sitting posture, and carried to the pyre by six secular monks. All the monks were in attendance, and walked two abreast, immediately behind the remains of the departed friar. As the long procession advanced, the walls of the monastery echoed with the chanting of prayers and the tinkling of cymbals. When the bearers reached the pyre they placed the chair containing the corpse upon it, and the faggots were then kindled by the chief priest. Whilst the body was enveloped in flames, the mourners prostrated themselves upon the ground in obeisance to the ashes of one with whom they had been accustomed to join in prayer and praise. When the fire had burned itself out, the attendants collected the charred bones and placed them in a cinerary urn, which was then deposited in a small shrine within the precincts of the monastery. The cinerary urns remain in this shrine until the ninth day of the ninth month, when the ashes which they contain are emptied into bags of red cloth, which are then sewn up and thrown into a large ossuary, or species of monastery mausoleum. These edifices, built of granite, are called by the Chinese Poo-tung-tap, and are upon an extensive scale. That belonging to the monastery of Honam is a noble piece of masonry, and is divided into two compartments—one being for the ashes of monks and the other for those of nuns. The bags of red cloth, with their contents, are consigned to these receptacles through small apertures just sufficiently large for their admission. At the monastery called Wa-lam-sze, or Flowery Forest,



the remains of the monks are burned in a temple set apart for the purpose. It is some distance beyond the north-east gate of Canton, and the bodies of the dead priests are carried to it in large sedan chairs, which are inclosed on all sides. The ashes of the monks of this monastery are conveyed to a mausoleum, beautifully situated on the banks of a small rivulet, called King-ti-hang, which flows at the foot of the White-Cloud Mountains."

The same author, in his other work called 'Walks in the City of Canton,' page 71, gives these further details concerning the process of cremation :—

"The funeral pyre upon which the mortal remains of priests are burned [in the Honam Temple at Canton] is built of bricks, and in form resembles a small domed tower. It is approached by an open doorway, which, in point of width, is sufficiently large to admit the wooden sedan chair in which the corpse awaiting cremation is contained. The sedan chair, with the precious dust which it contains, is, when taken into the tower to which, as the funeral pyre, we have just referred, placed on four stones, and around it faggots in large quantities are immediately piled. The priests who form the funeral procession then arrange themselves in front of the pyre, and, for the repose of the departed soul, proceed to chant a requiem. On bringing to a close the first portion of this religious ceremony the senior priest of the funeral party, having received at the hands of a secular brother a lighted torch, applies it to the faggots\* which, for the cremation of the corpse, have been set in order."

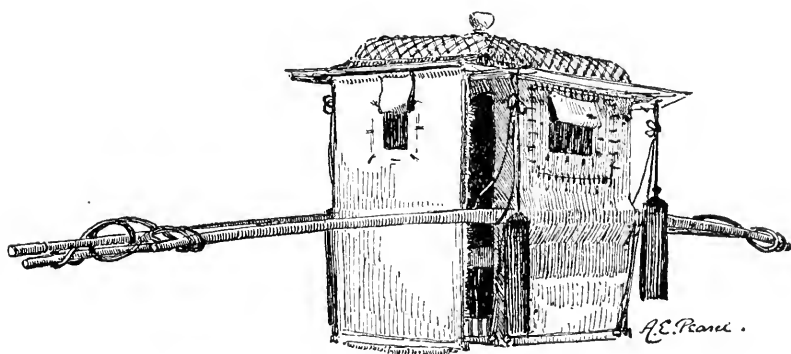
"As the flames burst forth the monks again engage in religious services which are continued until the remains of the departed one have been consumed. The ashes, so soon as they become cold, are gathered together, and deposited in a cinerary urn. This urn is, in the next

\* "The fuel used on such occasions ought to consist of sandalwood. At frequent intervals, however, the secular priest whose duty it is to superintend the burning of the body throws upon the funeral pyre small pieces of the wood in question."

instance, placed in a small hut, where it is carefully preserved until the third month of the year. At the time in question, —the period in which the Chinese worship the tombs of their ancestors—the ashes contained in the cinerary urn are poured into a red bag, which with its contents is then cast into a large ossuary or mausoleum, which by the Chinese is called Poo-Tung-Tap. The ossuary or charnel house to which we have just referred and the hut in which the cinerary urns are for a time deposited are in close proximity to the funeral pyre. The ossuary, which is a fine piece of masonry, is partially enclosed by a wall, which in form greatly resembles the Greek letter Omega. This ossuary, however, which on each side is provided with an aperture through which the red bags with their contents of human ashes are thrown, has not for several years past been used, owing to the pit or vault over which it stands having become full of water. The hut, therefore, in which for a season, as we have elsewhere stated, it is customary to deposit the cinerary urns is now with such vessels very much crowded. The ossuary, however, of which we have given this brief description is not the only one which this garden contains ; there is another, which for some years past has been hermetically sealed, and which the priests would on no account reopen, as into it the charred bones of five thousand and forty-eight monks have been already cast. For into an ossuary, so say the Buddhists, the charred remains of not more than five thousand and forty eight monks can be thrown."

## X.—SEDAN CHAIR.

In the provinces all officials when paying official visits or going about on public business are carried in chairs (palanquins) with four bearers, a shoulder-piece for two bearers being attached crosswise to the bar joining the poles in front and at the back of the sedan, and are preceded and followed by a large number of attendants,



THE SEDAN CHAIR.

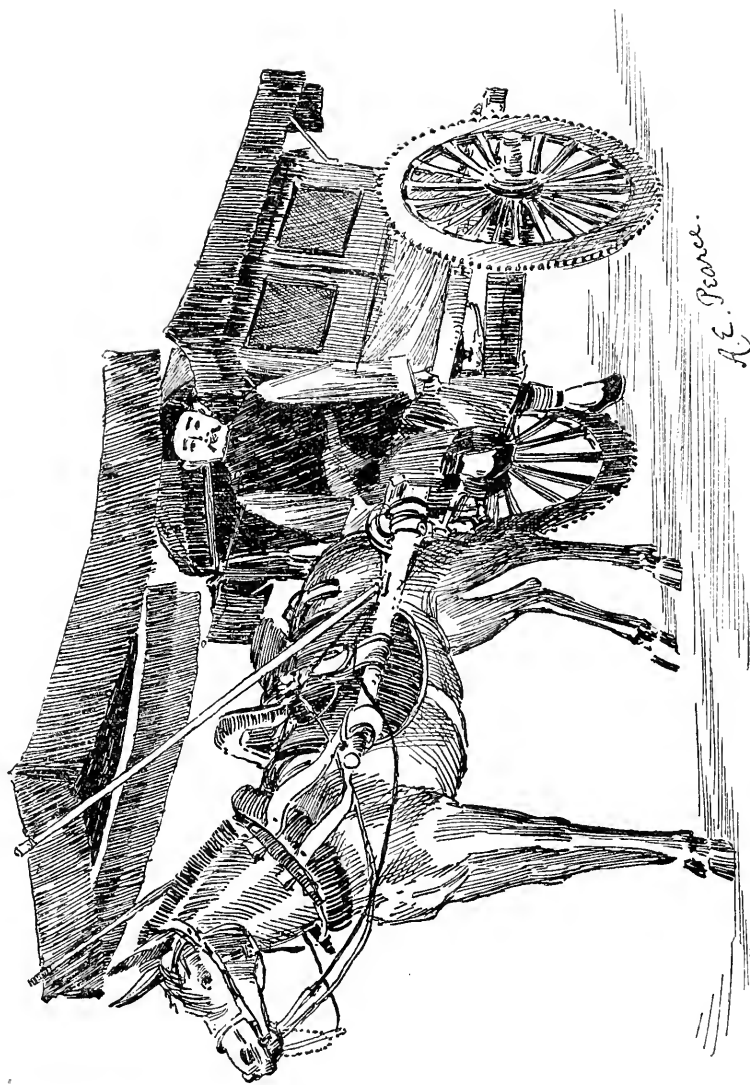
bearing tablets showing the officer's rank and titles, flags, umbrellas, &c., &c., and if the officer be of high rank, he is accompanied also by a body-guard of soldiers. Those belonging to the first three grades have a green cloth covering to their chair, those of lower rank a covering of blue cloth. In the capital, however, owing to the large number of officers of the highest rank who are attached to the several state departments, the use of a chair has become restricted to princes and to those who have the brevet or substantive rank of President of a

Department ; the covering of the chair is green, blue not being used in Peking, except at times in the cases of princes, when a red cover is occasionally used, officers below this rank using carts. None of the tawdry pomp of the provincial authorities is seen in the capital, and, with the exception of the captain-general of the gates, officers there, even of the highest rank, are seldom accompanied by a mounted escort of more than half-a-dozen.

## XI.—PEKING CART.

The cart is only met with in the north of China, chairs being used for short and boats for long journeys in the south, where the water communication is very perfect. They are of three sizes, the body being 3 ft. 6 in., 3 ft. 8 in., and 4 ft. Chinese measurement according to their use. The cart exhibited is that of the largest size for the use of officials. In it, as in all the most expensive, the shafts are of pear-tree wood, the axle is of wood from Manchuria, and the wheels of wood from Shansi. The wheels are wonderfully strong, and they require to be, owing to the severe jolts occasioned by the inequalities of the roads, especially upon the high roads, which are usually paved, but the stones in which are in places worn to a depth of nearly a foot. In spite of such severe strains, however, which no foreign conveyance could stand for more than a few months, a well-made cart will last a lifetime. In lieu of springs an old shoe (an old shoe being more elastic than a new one) is placed between the axle and the body of the cart; while, contrary to all foreign ideas on such a subject, a *sine quâ non* of a good cart is that the axle should give forth a loud sound when the cart is in motion. Mules are almost solely used in these carts, and as much attention is paid by the wealthy to the breed and marking of these animals as is ever paid in the West to carriage horses, some hundreds of pounds being paid at times for a fine specimen. They are, however, not easy of control, and for this reason, the bit is placed not in the mouth, but over the upper gum.

Large size carts have two windows at each side and one in the hanging *portière*; chairs have one in the *portière*, and one only at each side. In summer the glass windows



THE PEKING CART. (See page 71.)

are removed, and in their place are fitted frames covered with open gauze work. The covering is of green cloth for the highest officers, and blue for all others, with in each case a broad band of red oiled cloth (*t'o ni*) round the bottom of the box or body. The cart used by princes differs somewhat from that used by officials, in that the axle and wheels are placed farther back in order to render the motion easier and to admit of side-doors being made in front of the wheels. In summer, chairs and carts alike have curtains and linings of silk or cloth, and in winter are lined with skins, the material that may be used as covering for the seat being strictly defined by regulation according to the officer's rank. In winter an officer of the first grade uses wolf-skin (as in the chair exhibited); of the second, badger; of the third, sable; of the fourth, wild goat; of the fifth, sheep; of the sixth, black sheep; of the seventh, deer; of the eighth, dog; and if of lower rank, land otter. In summer the covering for the three highest grades is of silk; red for the first, red bordered with black for the second; and black for the third; by lower grades cotton cloth only is used, black by the fourth, blue by the fifth, plum by the sixth, grey for the seventh, and cloth in its natural colour unbleached and undyed by those below.

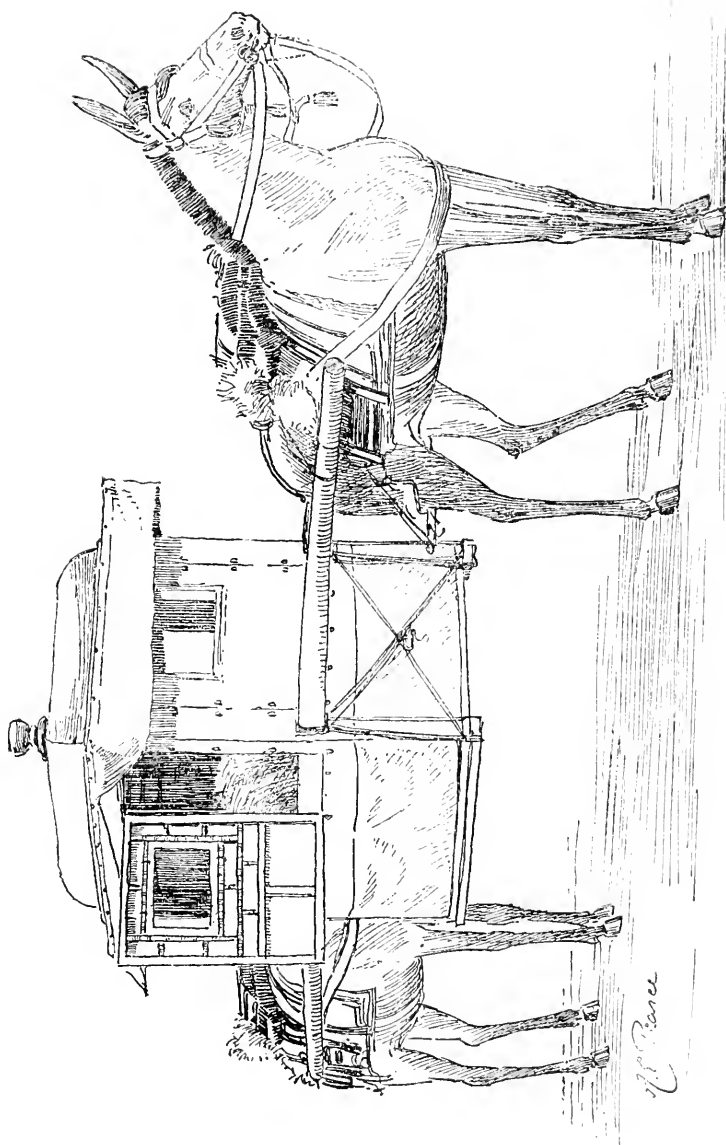
In the harness the substantial shaft-bands are hooked on by metal loops to large hooks shaped like the ends of the *ju i* or sceptre projecting from the sides of the saddle, which is all of metal work. The saddle and the metal work throughout is damascened with silver and black lacquer, or with silver and gold and black lacquer, as in the set exhibited.

## XII.—MULE LITTER.

The mule litter resembles a large and substantially built chair with side doors, set upon thick, heavy poles. Being the ordinary means of transport for long journeys, it is usually covered, as is that exhibited, with coarse cotton cloth, but when an official of either the first or second rank is travelling, the litter is also at times covered with green cloth, and lined in winter with furs and felt. It is carried by two mules, one in front the other at the back. A saddle of wood, having a loose cotton wool lining some 4 inches thick, is placed upon the animal's back, but is not fastened with girds; above this fits a wooden triangular framework, upon which are two solid hooks on each side. At either end of the poles is a brass handle; through it a broad band of untanned leather, buckled with an iron buckle, is passed, and the loop on the top of the buckle is then hung on the saddle-frame hook. No bit or curb is used in the bridle, and the reins are made fast to the saddle, a long leading rein being carried outside the litter to the afterpart, alongside which the driver walks. As a rule this mode of conveyance is not rapid, but in Mongolia, the *ambar*, or governors, when travelling sometimes keep the mules going at full gallop, and can thus cover very long distances in a day.

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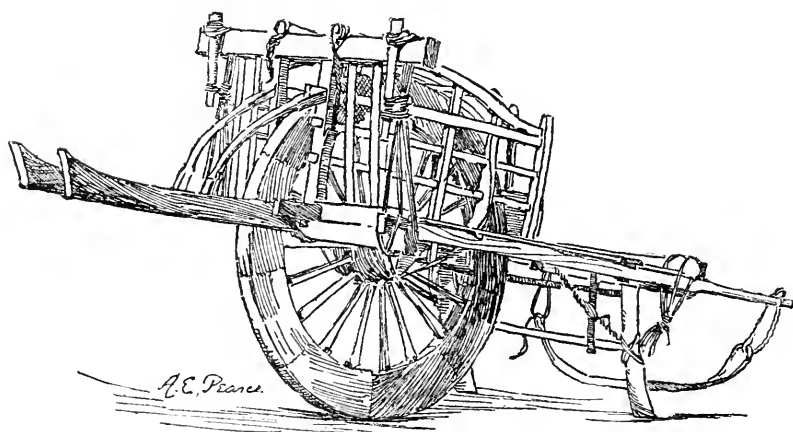




MULE-LITTER (See page 74.)

## XIII.—WHEELBARROW.

This ingenious contrivance is of immense utility in the north of China for the carriage of bulky loads over the narrow tracks. While the cart is better adapted for the transport of persons, this simple-looking thing is preferred for the carrying of packages, because it is able to carry a larger cargo, at a cheaper rate and with less danger of breakage than the cart. In the plains, when the wind is favourable, a sail is hoisted above the mountain of articles packed on the barrow, and the fatigue of the puller is thus greatly alleviated.



THE WHEELBARROW.

## XIV.—SADDLERY.

The riding saddle, &c., is that used by gentlemen of good position. The frame of the saddle is of wood, ornamented with inlaid flowers of mother-of-pearl, and edged with metal work representing plum blossoms silver gilt, the seat being padded with a blue satin cover. The headpiece, crupper, and breast band, are ornamented with metal work of the same pattern as the saddle, also silver gilt, and a red horse-hair tassel is hung from the breast-band, and from the band under the chin. A single bridle of cotton webbing is used. To a separate ring on the near side, however, is attached a sort of bearing-rein which is fastened under the saddle. There are two saddle cloths, the lower one of wadded cotton cloth, the upper either of leather, ornamented with designs in colour, or of carpeting made of wool or silk. The stirrups are of solid iron, very large and heavy, and ornamented with damascene work corresponding to the design used upon the saddle. Into the base of the stirrup is let a piece of cork to neutralise the icy cold of the iron in winter.

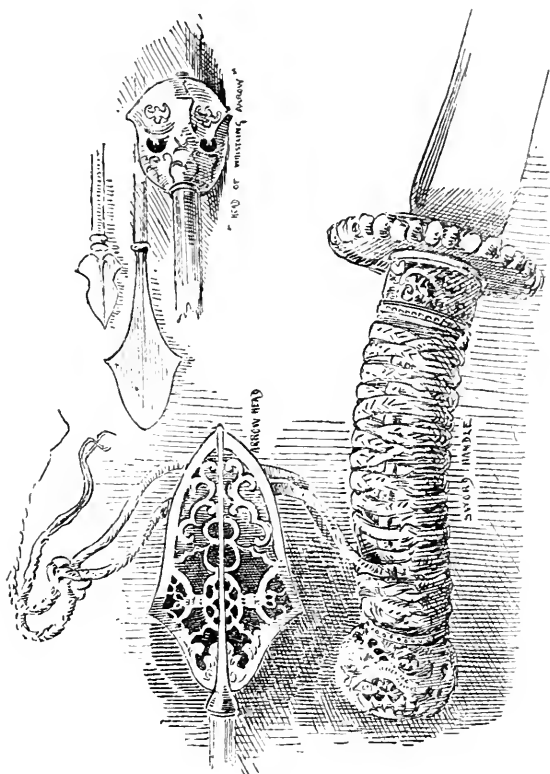


MULE AND HARNESS.

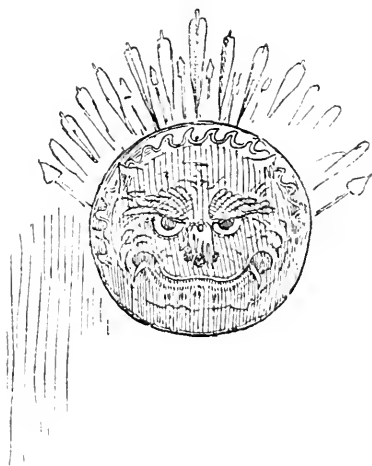
## XV.—BOWS AND ARROWS.

The collection of bows and arrows, small as it is, merits some attention. The collection of arrows, of which there are thirty-five pairs, each different from the others, are those used by the Emperor himself, and are to be found figured and named in the standard works of the last two centuries upon Imperial ceremonial. In some the heads are of wood or bone, with apertures, so arranged that as the arrows cleave the air, the wind passing through these apertures produces a sharp or deep sound, according to the size of the hole—these are what are known as “whistling arrows” (*p'ao t'ou chien*). Others have engraved metal heads, either solid or perforated in patterns, which are ornamented with damascene work in gold or silver; while others again combine the whistling apparatus with these elaborately worked heads. Such arrows are only used by the Emperor himself. The feathering for each kind of arrow is strictly defined by regulation. One kind is deserving of notice for its spiral form, the idea being exactly the same as that which suggested the steamer's screw and the rifling of guns; and this feathering of the arrow was probably earliest in date of all, for it is depicted in Chinese works more than two centuries old.

The point of interest about the bow is their mode of manufacture. Except the tips, no wood is employed. The frame, or rather the part of the bow nearest the body, consists of a strip of buffalo horn, upon which the bow is built up by laying layer upon layer of coarse raw silk saturated in fish glue. The surface is ornamented with paintings in colours relieved by patterns in tree-bark of pure white, the hand-piece in the centre of the bow being



MODELS OF ARROWS AND SWORDS.



covered with cork. A specimen of the unfinished bow is sent to show the material from which they are manufactured. Bows are classified as of so many "strengths," the unit being the power required to pull  $9\frac{1}{2}$  catties, about 13 lbs. The bows ordinarily used are of four or six strengths, the strings for which are made of many coarse silk threads closely bound round with the same from end to end, except in two places for intervals of about an inch to enable the string to be folded up. When the pulling power of the bow passes ten strengths the string is made of deer's hide. Owing to the thickness of the string, which is fully a quarter of an inch, such bows are used merely for testing strength in the military examinations, not for shooting. The competitors in the highest military examinations (*wu chin shih*) must pull a bow of this kind of twenty or twenty-two strengths, that is to say, they must pull the string clear of the bridges upon each tip. To do so requires no small muscular power as well as knack, for such bows in the hands of the inexperienced are exceedingly dangerous, owing to their liability to turn, when they may cut a piece from the cheek or dislocate the arm. To string an ordinary Chinese bow, bent backwards as it is, is no easy matter for the uninitiated, but in the case of the very powerful bows, few even of those who use them can string them without the aid of some frame to supply an extra purchase.

Two sets of Imperial quiver and bow-case are shown, made of embossed leather ornamented with flowers and scroll-work in gilt and colours, and fastenings of cloisonné. These quivers and bow-cases are of the time of the Emperor Ch'ien-lung.

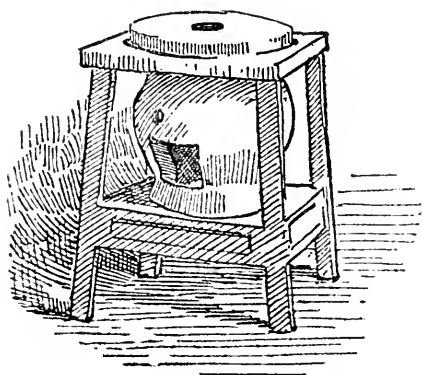
## XVI.—STOVES.

1. Large brass stove, with lime composite lining.
2. Small brass stove, with lime composite lining.
- 3, 4. Composite lime stoves.
- 5, 6. Composite lime stoves in wooden frame.

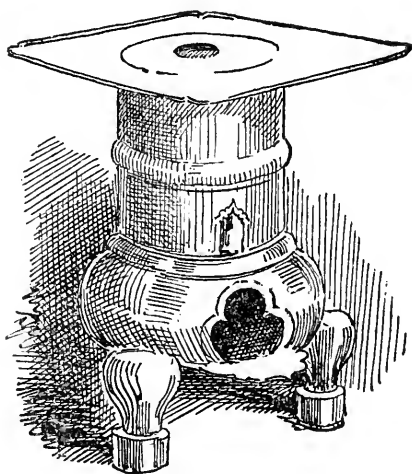
Balls, about half the size of a duck's egg, formed of coal dust mixed with the yellow loess so common in Northern China, are generally burnt in these stoves, though a sort of anthracite is also used. In the case of large stoves, such as Nos. 1 and 2, the linings only, and in the case of the small stoves (Nos. 3 to 6), the stoves themselves having been removed into the open air, are filled with these balls and lit. When the fuel has become heated to a white heat, and the gases have been almost entirely thrown off, the stoves are brought into the room, where for many hours they continue to give out a great heat—not so great a heat as European grates, it is true; but owing to their style of dress, the Chinese do not require or desire so much artificial warmth as Western clothing necessitates. The cost of coal balls varies according to the amount of earth added to the coal dust; the best, however, is but one-sixth cheaper than pure coal, while the quantities consumed in a given time are about the same.

- 7, 8. Food-warmers of pewter.

These stoves are used during the winter months in the extreme north. Charcoal is placed in the central compartment, and soup, or other *mets*, in those surrounding it to be kept warm. Water is at times kept at boiling temperature in one of these compartments, and a fowl or pheasant having been served in slices, the guests cook the portion they have taken then and there.



LIME STOVE.



METAL STOVE.



9. White metal chair stove (hexagonal).
10. White metal chair stove, large (square).
11. Hand stoves, one pair, copper (octagonal).
12. Hand stoves, one pair, copper (round).
13. Hand stoves, white metal (round).
14. Hand stoves, white metal (square).
15. Hand stoves, old bronze (oval).
16. Hand stoves, enamel (oval).
17. Hand stoves, enamel (square).
18. Hand stoves, enamel, flowered ground, with panels containing foreign landscapes.

In these stoves charcoal heated to a white heat is used. They are kept three parts filled with charcoal ashes, upon which the new charcoal is placed. Nos. 7 to 10 are for use in sedan-chairs, especially for those of the high officers who have to repair to the palace about 2 a.m. to prepare despatches upon important matters in readiness for the daily audience held by the sovereign at daylight. Nos. 11 to 18 are for warming the hands over. The designs upon some are very tasteful, and Nos. 16 to 18 are deserving of notice as specimens of the enamel made under the earlier emperors of the present dynasty, the last (No. 18) being specially interesting as showing the influence of the foreign school of painting introduced by the Jesuits.

## XVII.—CHINESE BOOKS.

I.—TRANSLATIONS, &c., ISSUED FROM THE PRESS OF THE T'UNG WEN-KUAN OR COLLEGE OF PEKING.

Foreign Title.	Author.	Translator.	No. of Vols.
International Law. Guide Diplomatique.	Wheaton. De Marten.	Dr. Martin, Pres. of College. MM. Lien Fang and Ch'ing Ch'ang, under supervision of Dr. Martin.	4
International Law.	Woolsey.	MM. Wang Fêng-tsao, Fêng Yih, &c., under supervision of Dr. Martin.	4
International Law.	Bluntschli.	MM. Lien Fang and Ch'ing Ch'ang, under supervision of Dr. Martin.	6
Natural Philosophy.		Compiled by Dr. Martin.	5
Manuel des Lois de la Guerre.		Dr. Martin.	7
Report on Education in the West.			1
Chemistry.	Malaguti.	Dr. Martin.	2
Code Napoléon.		Professor Billequin.	10
Chemical Analysis.		Professor Billequin. Compiled by Professor Bille- quin, assisted by Mr. Ch'eng Lin, &c.	46
Political Economy.	Fawcett.	Mr. Wang Fêng-tsao.	16
English Grammar.	Kerl.	Mr. Wang Fêng-tsao.	3
Comparative Calen- dar, Eng. - Chin. 1879-1884.			1
Mathematical Exer- cises.		Professors of Astronomy. Selections from Papers of Students.	5
Travels in Western Lands.	Chang Têyih.		2
Trigonometry.		Reprint of an Old Work by Li Yeh of 13th century.	16

## CHINESE WORKS.

The Five Classics, namely, The Classic of Change, of History, of Poetry, the Chou Ritual, and the Ritual of Ceremonial, printed from moveable brass type, belonging to the *Wu ying-tien*.

The Four Books, namely, "The Analects or Miscellaneous Conversations of Confucius," "Instruction for Men, or the Great Learning," the "Invariable Medium," and the "Conversations of Mencius."

Commentaries upon the above.

Selection of three hundred poems of the time of the T'ang dynasty.

Epitome of the seventeen dynastic histories.

Essentials of knowledge for children.

The Classic of duty to the State and to parents.

Elementary Works for Children—The Three-character Classic, *The Ch'ien ts'wén* collection of 1000 different characters and the "Elementary Instruction."

Instruction imparted pleasantly.

2.—TRANSLATIONS ISSUED FROM THE PRESS OF THE VARIOUS PROTESTANT MISSIONS.—  
(NINGPO COLLECTION.)

No.	Title of Publication.	Author.	Translator.	Date and where Printed.	Vols.
I.—SACRED SCRIPTURES.					
1	Genesis . . . . .	..	Goddard	1850 Ningpo .	1
2	New Testament . . . . .	..	A Board of Translators .	1850 Shanghai	1
3	" . . . . .	..	"	" "	1
4	" . . . . .	..	"	" "	1
5	Gospels and Acts . . . . .	..	"	" "	5
6	Gospel of Matthew and some Epistles	..	"	" "	1
7	Psalms . . . . .	..	"	" "	1
8	Exodus . . . . .	..	"	" "	1
9	Bible . . . . .	..	Goddard	" Ningpo .	1
10	" . . . . .	..	A Board of Translators .	1851 Shanghai	9
11	I. Corinthians to Revelations	..	"	1853	4
12	Psalms . . . . .	..	Bridgman and Culbertson	1855 Ningpo .	1
13	Leviticus . . . . .	..	"	1861 Shanghai	1
14	Old Testament . . . . .	..	Goddard	" Ningpo .	1
15	Bible . . . . .	..	Bridgman and Culbertson	" Shanghai	4
		..	"	1863	1
		..	"	1865	1



## TRANSLATIONS OF PROTESTANT MISSIONS (NINGPO)—continued.

No.	Title of Publication.	Author.	Translator.	Date and where Printed.	Vols.
II.—COMMENTARIES, NOTES, &c.					
1	Notes on the Sermon on the Mount .	Lord	..	1851 Ningpo .	1
2	Notes on the Ephesians .	..	..	1855 " .	1
3	Commentary on Romans .	Medhurst	..	1857 Shanghai	1
4	Commentary on 1st Corinthians .	..	..	1858 " .	1
5	Notes on Romans .	Lord	..	1859 Ningpo	1
6	Notes on 1st Corinthians .	..	..	1860 " .	1
7	Commentary on Acts .	Nevius	..	1868 Shanghai	1
8	Commentary on Matthew .	Ho Ssiu shiu	..	1874 " .	1
9	Bible Dictionary .	Happer	..	1874 " .	1
9*	Commentary on the 39 Articles .	Moule	..	1877 " .	1
10	Commentary on Galatians .	Leyenberger	..	1878 " .	1
11	Commentary on Mark .	Nevius	..	1878 " .	1
12	Commentary on Colossians .	Muirhead	..	1878 " .	1
13	Commentary on John's Gospel .	Muirhead and Hobson	..	1879 " .	1
14	Commentary on Peter and James .	Dodd	..	1881 " .	1
15	Commentary on John's Epistle .	..	..	1881 " .	1
16	The Law of God .	Ho yü ch'üan	..	1881 " .	1
17	Commentary on 2nd Corinthians .	Dodd	..	1882 " .	1
18	Commentary on Hebrews .	..	..	1882 " .	1
19	Aids to understanding the Bible .	Williamson	..	1882 " .	1
20	Aids to understanding the Bible .	..	..	1882 " .	1
21	Scripture text-book and Treasury .	Muirhead	..	1882 " .	1



TRANSLATIONS OF PROTESTANT MISSIONS (NINGPO)—*continued*.

No.	Title of Publication.	Author.	Translator.	Date and where Printed.	Vols.
	THEOLOGY, NARRATIVE, <i>continued</i> .				
27	The Decalogue . . . . .	..	Hudson . . . . .	1873 Ningpo	I
28	Manual for Native Evangelists . . . . .	Nevius . . . . .	..	" Shanghai	I
29	Brief Discourse on Repentance . . . . .	M'Cartie . . . . .	..	1874 "	I
30	The Lord's Day . . . . .	Hudson . . . . .	..	" Ningpo	I
31	Fundamental Principles of Christianity . . . . .	M'Cartie . . . . .	..	" Shanghai	I
32	Creed, Lord's Prayer, &c. . . . .	..	M'Cartie . . . . .	" "	I
33	Village Sermons . . . . .	Milne . . . . .	..	" "	I
34	Select Sayings for Disciples . . . . .	Adams . . . . .	Moule . . . . .	" Ningpo	I
35	Western Scholars' reply to Chinese objections against Christianity . . . . .	Williamson . . . . .	..	1875 "	I
36	Treatise on Temperance . . . . .	Barchet . . . . .	..	" Shanghai	I
37	Evidences and Teachings of Christianity . . . . .	Muirhead . . . . .	..	1876 Ningpo	I
38	Address to Christian workers . . . . .	Muirhead . . . . .	..	1877 Shanghai	I
39	Gate of the Church . . . . .	Milne . . . . .	..	" "	I
40	Glory of the Cross . . . . .	Genahr . . . . .	..	" "	I
41	The Great Relations explained and Illustrated . . . . .	..	Moule . . . . .	1878 Hangchow	I
42	Christ and Confucius Compared . . . . .	Muirhead . . . . .	..	" Shanghai	I
43	Ancestral Worship . . . . .	Medhurst . . . . .	..	" "	I
44	Compendium of Christianity . . . . .	" . . . . .	..	" "	I
45	Gate of the True Doctrine . . . . .	Milne . . . . .	..	1880 "	I
46	Search for Truth . . . . .	Muirhead . . . . .	..	" "	I



47	Natural Theology . . . . .	Williamson	Williamson	1	1	3
48	Eight Chapters on Truth . . . . .	John	John	1	1	1
49	Errors of Vegetarianism . . . . .	Race	Race	1	1	1
50	Sundry Essays . . . . .	Chinese	Chinese	1	1	1
51	1. Edward's Resolution . . . . .	Edwards	Edwards	1	1	1
52	Refutation of Charges of Protestantism by a Catholic . . . . .	Muirhead	Muirhead	1	1	1
53	Mirror of Conscience . . . . .	Chinese	Chinese	1	1	1
54	Forms of Worship . . . . .	Chinese	Chinese	1	1	1
55	Primer . . . . .	Mrs. Cunningham	Mrs. Cunningham	1	1	3
56	The Unity and Sovereignty of God as Displayed in Creation . . . . .	Wong Ping kien	Wong Ping kien	1	1	1
57	The Law of God . . . . .	"	"	1	1	1
58	The Worship Due to, and Ordained by God . . . . .	"	"	1	1	1
59	The Doctrine of Rewards and Punishments . . . . .	Ján Shün Ju	Ján Shün Ju	1	1	1
60	The Vanity of the World . . . . .	Wong Ping k'un	Wong Ping k'un	1	1	1
61	The Mysteries of Divine Providence . . . . .	"	"	1	1	1
62	Repentance and Renewal . . . . .	"	"	1	1	1
63	Prophecy Fulfilled in Christ . . . . .	Ho Chüan Yü	Ho Chüan Yü	1	1	1
64	Jesus the Saviour; The Holy Ghost the Sanctifier . . . . .	Chü Shao Yan	Chü Shao Yan	1	1	1
65	Thoughts on Prayer . . . . .	Barrett	Barrett	1	1	1
66	Redemption . . . . .	Lord	Lord	1	1	1
67	Three Principles . . . . .	Martin	Martin	1	1	1
68	Way to Salvation . . . . .	Muirhead	Muirhead	1	1	1
69	Come to Jesus . . . . .	"	"	1	1	1
70	104th Psalm (Illustrated) . . . . .	"	"	1	1	1
71	The Prodigal Son . . . . .	"	"	1	1	1
72	Selections from Proverbs (Illustrated) . . . . .	"	"	1	1	1
73	Guide to Heaven . . . . .	Nevius	Nevius	1	1	1

TRANSLATIONS OF PROTESTANT MISSIONS (NINGPO)—*continued*.

No.	Title of Publication.	Author.	Translator.	Date and where Printed.	Vols.
THEOLOGY, NARRATIVE, &C., <i>continued</i> .					
74	Right Guidance in three Chapters . . .	John . . .	..	1882 Hankow	1
75	Leading the Family in the Right Way . . .	" . . .	..	" "	1
76	The Red Dwarf . . .	" . . .	..	" "	1
77	A Selection of Important Truths . . .	" . . .	..	" "	1
78	Discourse on Salvation . . .	Martin . . .	..	" "	1
79	Descent of the Holy Spirit . . .	Muirhead . . .	..	1883 Shanghai	1
80	Exhortations to Abandon Opium Smoking . . .	Hill, John & Dudgeon . . .	..	" "	1
81	The Two Friends . . .	Milne . . .	..	" "	1
82	The Great Themes of the Gospel . . .	John . . .	..	" "	1
83	The Prodigal Son . . .	..	Hartwell	" "	1
84	The Gate of Virtue and Wisdom . . .	John . . .	..	" "	1
85	Trimetrical Classic . . .	" . . .	..	" "	1
86	Holy War . . .	Muirhead . . .	..	" "	1
87	Augustine's Confessions, abridged . . .	" . . .	..	1884 Shanghai	1
88	Guide to Heaven . . .	John . . .	..	" "	1
89	Rationals of Christian Missions . . .	{ Allen, Williamson, } Yates, John . . .	..	" "	1
IV.—SACRED BIOGRAPHY.					
1	Life of Joseph . . .	..	Culbertson	1861 Shanghai	1
2	Life of Elijah . . .	..	"	" "	1

3	History of David (Illustrated) . . . . .	..	..	Mrs. Williamson	..	1882	..	I
4	History of Moses " . . . . .	..	..	"	..	"	..	I
V.—CATECHISMS. <sup>1</sup>								
1	Catechism . . . . .	..	..	Midhurst	..	1855	Shanghai	I
2	Paraphrase of Shorter Catechism . . . . .	..	..	"	..	1861	"	I
3	Scripture Catechism . . . . .	..	..	Knowlton	..	"	"	I
4	Catechism of the True Doctrine . . . . .	..	..	Lord	..	1868	Ningpo	I
5	Catechism . . . . .	..	..	Hudson	..	"	"	I
6	Questions on New Testament History . . . . .	..	..	Happer	..	1874	Shanghai	I
7	" " Matthew . . . . .	..	..	"	..	"	"	I
8	" " Old Testament History . . . . .	..	..	"	..	1875	"	I
9	Easy Catechism . . . . .	..	..	Committee	..	"	"	I
10	Shorter Catechism . . . . .	..	..	"	..	1881	"	I
11	Larger " . . . . .	..	..	"	..	"	"	I
12	Catechism of Christian Doctrine . . . . .	..	..	John	..	1882	Hankow	I
VI.—PRAYER BOOKS.								
1	Brief Forms of Prayer . . . . .	..	..	Muirhead	..	1882	Shanghai	I
VII.—HYMN BOOKS.								
1	Hymn Books . . . . .	..	..	Muirhead	..	1876	Shanghai	I
2	Gospel Hymns . . . . .	..	..	"	..	1881	"	I
3	Two hundred hymns . . . . .	..	..	John	..	1882	Hankow	I

TRANSLATIONS OF PROTESTANT MISSIONS (NINGPO)—*continued.*

No.	Title of Publication.	Author.	Translator.	Date and where Printed.	Vols.
VIII.—CHURCH RULES AND DISCIPLINE.					
1	Form of Government of Presbyterian Church	..	Committee	1881 Shanghai	1
2	Confession of Faith	..	"	"	1
3	Book of Discipline	..	"	"	1
4	Digest of Acts of General Assembly of Presbyterian Church, U.S.A.	Moore	Butler	"	1
IX.—LITERATURE, &c.					
1	Guide to the Circle of Knowledge	..	Legge	1873 Shanghai	1
X.—HISTORY.					
1	Old Testament History	..	Medhurst	1846 Shanghai	1
2	Church History	Corbett	Corbett	1881	3
3	Ancient Religions and Philosophies	Williamson	Williamson	"	3
4	History of England.	Muirhead	Muirhead	"	2
5	Universal History	Sheffield	Sheffield.	1882	6
6	History of Russia	..	J. Fryer.	1880	1

XI.—GEOGRAPHY.

1	Compendium of Geography . . .	Wong	.	.	1865	Shanghai	I
2	School Geography . . .	Condit	.	.	1878	"	I
3	Universal Geography, Descriptive	Chapin	.	.	1882	"	I
4	Geography of Palestine . . .	Graves	.	.	"	"	I
5	Scripture Geography of Palestine	"	.	.	"	"	I
6	Elements of Physical Geography	J. Fryer	.	.	"	"	I
7	Elements of Geography . . .	"	.	.	1883	"	I
8	Geography . . .	Muirhead	.	.	"	"	I

1	International Law . . .	Bluntschli .	.	.	1881	"	5
2	Political Economy . . .	Jevon .	.	.	1883	"	3

1	Treatise on Natural Philosophy .	Dr. B. Hobson	.	.	1855	Shanghai	I
2	Zoology in English and Chinese .	Miss Williamson	.	.	1882	"	I
3	Chart Handbook of Mammals . .	Mrs. Williamson	.	.	"	"	I
4	Chart Handbook of Birds (Illustrated)	"	.	.	"	"	I
5	Noted Horses . . .	"	.	.	1883	"	I
6	Domestic Pets . . .	"	.	.	"	"	I
7	Noted Dogs . . .	"	.	.	"	"	I

XII.—POLITICAL ECONOMY, &c.

XIII.—NATURAL HISTORY AND PHILOSOPHY.

## TRANSLATIONS OF PROTESTANT MISSIONS (NINGPO)—continued.

No.	Title of Publication.	Author.	Translator.	Date and where Printed.	Vols.
XIV.—MATHEMATICS.					
1	Treatise on Mathematics . . . . .	Loomis . . . . .	A. Wylie . . . . .	1859 Shanghai	3
2	Mental Arithmetic . . . . .	Mrs. Copp . . . . .	Mrs. Copp . . . . .	1881 " "	1
3	Multiplication Tables . . . . .	.. .. .	Galpin . . . . .	1882 Ningpo	1
XV.—ASTRONOMY.					
1	Herschell's Outlines of Astronomy . . . . .	Herschell . . . . .	Wylie . . . . .	1868 Shanghai	3
2	Element of Astronomy . . . . .	.. .. .	Fryer . . . . .	1880 " "	1
3	The Truth concerning the Heavenly Bodies	John . . . . .	.. .. .	1882 Hankow	1
XVII.—NAVIGATION, GUNNERY, &c.					
1	The Law of Revolving Storms . . . . .	Unknown . . . . .	Macgowan, D. J. . . . .	1853 Shanghai	1
XVIII.—GEOLOGY, &c.					
1	Elements of Geology . . . . .	.. .. .	Owen . . . . .	1881 Shanghai	1
2	Geology Primer . . . . .	.. .. .	Fryer . . . . .	1884 " "	1

XX.-Music.									
1	Principles of Vocal Music, &c.	.	.	.	Mrs. Mateer	.	.	1879	Shanghai
XXI.—CHEMISTRY.									
1	Chemistry	.	.	.	..	.	.	1881	Canton
2	Chemistry of Common Life	.	.	.	..	.	.	"	Shanghai
3	Chemical Handicraft	.	.	.	Griffin	.	.	"	"
XXII.—MEDICINE.									
1	Treatise on Anatomy and Physiology	.	.	.	Hobson	.	.	1851	Shanghai
2	Western Medicine	.	.	.	"	.	.	1857	"
3	Treatise on Pathology	.	.	.	"	.	.	1858	"
4	Midwifery	.	.	.	"	.	.	1860	"
5	Anatomy	.	.	.	Osgood	.	.	1881	Foochow
XXIII.—ALMANACS.									
1	Chinese Almanac	.	.	.	Eakins	.	.	1857	Shanghai
2	Illustrated Calendar	.	.	.	..	.	.	1884	"
3	Sunday	.	.	.	..	.	.	"	"

## TRANSLATIONS OF PROTESTANT MISSIONS (NINGPO)—continued.

No	Title of Publication.	Author.	Translator.	Date and where Printed.	Vols.
XXIV.—SERIALS.					
1	A String of Pearls . . . . .	Various	..	1855-56 Hong Kong	9
2	Serial Gatherings . . . . .	"	..	1857 Shanghai	1
3	Record of Useful Knowledge . . . . .	"	..	1876-78 "	24
4	The Ningpo Magazine . . . . .	"	..	1881 Ningpo	4
5	The Chinese Illustrated News . . . . .	"	Edited by Farnham .	1884 Shanghai	1
6	Child's Paper . . . . .	"	"	"	1
7	The Chinese Scientific and Industrial . . . . .	"	Fryer	"	4
8	The "Globe" Magazine . . . . .	"	Edited by Farnham .	"	..
XXV.—SHEET TRACTS.					
1	Rum and Opium. . . . .	Butler .	..	1882	..
2	The Preacher's Explanation . . . . .	Fitch .	..	1883	..
3	Clear Testimony about Jesus . . . . .	"	..	"	..
4	True Happiness . . . . .	Tsoong-ts-nung	..	Shanghai	..
5	The Snare . . . . .	Dyer .	..	"	..
6	The Lighthouse . . . . .	Randle .	..	"	..
7	The Prodigal Son . . . . .	Moule .	..	"	..
8	Brotherly Love . . . . .	Randolph	..	"	..
9	The Sower . . . . .	Tsu-Tsoh-sa <sup>n</sup>	..	"	..
	Trusting Heaven . . . . .	Tsoong-ts-nung	..	"	..



11	Eternal Life . . . . .	Woo-Ts-siang	..	..	..	..
12	Jesus the Saviour . . . . .	M'Cartie	..	..	..	..
13	Way of Pardon . . . . .	"	..	..	..	..
14	Easy Prayer . . . . .	"	..	..	..	..
15	A Cure for the Opium Habit . . . . .	John	..	..	..	Hankow
16	The True Way of Seeking Happiness . . . . .	"	..	..	..	"
17	Superstitious Customs Exposed . . . . .	"	..	..	..	"
18	The Atonement . . . . .	"	..	..	..	"
19	The Truth concerning God . . . . .	"	..	..	..	"
20	The True Saviour of the World . . . . .	"	..	..	..	"
21	An Exhortation to Repentance . . . . .	"	..	..	..	"
22	The Doctrine of the Resurrection . . . . .	"	..	..	..	"
23	The Salient Doctrines of Christianity . . . . .	"	..	..	..	"
24	The Plan of the Universe . . . . .	"	..	..	..	"
25	A Short Introduction to the Bible . . . . .	"	..	..	..	"
26	Rejecting the False and Reverting to the True . . . . .	"	..	..	..	"
27	Great Principles not Confined to China . . . . .	Faber	..	..	..	"
28	A General Outline of Chemistry . . . . .	John	..	..	..	"
29	Leading the Prince in the Right Way . . . . .	"	..	..	..	"
30	Leading the Parent in the Right Way . . . . .	"	..	..	..	"
31	Leading the People in the Right Way . . . . .	"	..	..	..	"
32	The Doctrine of Regeneration . . . . .	"	..	..	..	"
33	A New Song . . . . .	"	..	..	..	"
34	The Origin of All Things . . . . .	"	..	..	..	"
35	The Parable of the Barren Fig-tree . . . . .	"	..	..	..	"
36	The Parable of the Prodigal Son . . . . .	"	..	..	..	"
37	The Parable of the Leaven . . . . .	"	..	..	..	"
38	The Parable of the Sower . . . . .	"	..	..	..	"

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TRANSLATIONS OF PROTESTANT MISSIONS (NINGPO)—*continued*.

No.	Title of Publication.	Author.	Translator.	Date and where Printed.	Vols.
	XXVI.—TRAVEL, &c.				
1	Book of Travels . . . . .	Li Kwei . . . . .	.. ..	1874 Shanghai . .	4

No.	Name.	Arranged by.	No. of Sheets.
	XXVII.—MAPS, CHARTS, &c.		
1	The Solar System . . . . .	Gall . . . . .	1
2	Astronomical Diagrams . . . . .	" . . . . .	1
3	Celestial Objects . . . . .	" . . . . .	1
4	Map of the Heavens . . . . .	" . . . . .	1
5	Ethnological Chart . . . . .	M <sup>c</sup> Ilvaine . . . . .	1
6	Map of Bible Land . . . . .	" . . . . .	1
7	Map of Jerusalem . . . . .	" . . . . .	1
8	Johnston's Illustrations of Light and Heat . . . . .	Lees . . . . .	8
19	" " " Magnetism and Electricity . . . . .	" . . . . .	8
0	" " " Electricity . . . . .	Watt . . . . .	2

No.	Title of Publication.	Author.	Translator.	Date and where Printed.	Vols.
XXVIII.—INDUSTRIAL ARTS.					
1	Meteorological Instruments (Illustrated)	Negretti & Zambra	.	.	1
2	Photography	Fowler.	.	Shanghai	1
3	Electro Metallurgy	Watt	.	"	1
4	Notes of Tour through Iron Manufactories in England	Fryer	.	1881	1
XXIX.—CATALOGUES, &C.					
1	First Report of Chinese Polytechnic Institution	Fryer	.	1876	1
2	Account of Translation work at Kaing nan Arsenal	"	.	1880	1
	Prospectus of School and Text Book Series	"	.	"	1

TRANSLATIONS OF PROTESTANT MISSIONS (NINGPO)—*continued*.

No.	Title of Publication.	Author.	Translator.	Date and where Printed.	Vols.
	<b>I.—SACRED SCRIPTURES. (A) MANDARIN DIALECT.</b>				
1	New Testament . . . . .	..	Medhurst . . . . .	1855 Shanghai	1
2	New Testament . . . . .	..	" . . . . .	" "	1
3	New Testament . . . . .	..	" . . . . .	" "	4
4	Gospels and Acts . . . . .	..	" . . . . .	" "	2
5	Psalms . . . . .	..	Burns . . . . .	" 1870	1
6	New Testament and Psalms . . . . .	..	Peking Committee . . . . .	" 1872	1
7	New Testament . . . . .	..	A Board of Translators . . . . .	"	1
8	New Testament . . . . .	..	" . . . . .	" Peking	1
9	New Testament . . . . .	..	" . . . . .	" "	1
10	Gospels and Acts. . . . .	..	" . . . . .	" "	2
11	Mark . . . . .	..	" . . . . .	" "	5
12	Luke and John . . . . .	..	" . . . . .	" "	1
13	Mark . . . . .	..	" . . . . .	" "	1
14	Luke . . . . .	..	" . . . . .	" "	2
15	John . . . . .	..	" . . . . .	" "	1
16	A . . . . .	..	" . . . . .	" "	1
17	Bible . . . . .	..	" . . . . .	" "	1
			Peking Committee . . . . .	1873	1
			" . . . . .	" "	1
			" . . . . .	1874	1
			" . . . . .	" "	1
			O. T. by Bp. Schereschewsky, N. T. by a Board of Translators . . . . .	"	1
			Peking Committee . . . . .	"	1
			" . . . . .	"	1
18	Pentateuch . . . . .	..	" . . . . .	" Shanghai	4
19	Psalms . . . . .	..	" . . . . .	" 1875	1
			" . . . . .	" 1877	1



TRANSLATIONS OF PROTESTANT MISSIONS (NINGPO)—*continued.*

No.	Title of Publication.	Author.	Translator.	Date and where Printed.	Vols.
THEOLOGY, NARRATIVE, &C. (A) MANDARIN DIALECT, <i>continued.</i>					
8	Food for the Soul . . . . .	..	Douthwaite	1880 Shanghai	1
9	Selections from the Old Testament . . . . .	..	M <sup>r</sup> Ilvaine	" "	1
10	How to obtain True Happiness . . . . .	Faber	..	" "	1
11	Marriage and Burial forms . . . . .	Committee	..	1881 " "	1
12	The Story of Givern . . . . .	..	Miss Porter	1882 " "	1
13	Way of Salvation . . . . .	Schmidt	..	" "	1
14	Christy's Old Organ . . . . .	..	Miss Porter	" "	1
15	Evidences of Christianity . . . . .	..	Martin & Burdon	" "	1
16	The Two Friends . . . . .	Milne	Milne	" "	1
17	Peep of Day . . . . .	..	Mrs. Holmes	" "	1
18	Filial Piety . . . . .	..	Corbett	1883 " "	1
19	The Swiss Boy . . . . .	..	Mrs. Nevius	" "	1
V.—CATECHISMS. (A) MANDARIN.					
1	Catechism on Genesis . . . . .	..	Mateer	1875 Shanghai	1
2	A Catechism in Mandarin . . . . .	..	John	1879 Hankow	1
3	Catechism on the Ten Commandments . . . . .	..	Corbett	1883 Shanghai	1
4	Catechism of Christian doctrine. . . . .	..	Mrs. Nevius	1883 "	1

VII.—HYMN BOOKS. (A) MANDARIN DIALECT.							
1	Hymn book with notes	..	..	Mrs. Mateer Committee	1872	Shanghai	1
2	" "	..	..		1877	"	1
X.—HISTORY. (A) MANDARIN DIALECT.							
1	Old Testament History	..	..	Mrs. Cartie Corbett	1868	Shanghai	1
2	Church History	..	..		1876	"	2
XXV.—SHEETS, TRACTS. (A) MANDARIN.							
1	Reward and Punishment	Corbett	..	..	..	..	..
2	Easy Prayer	Mrs. Nevius.	..	..	1870	..	..
3	Who is Jesus	Mateer.	..	..	1873	..	..
4	Intercessory Prayer	"	..	..	"	..	..
5	Discourse about Jesus.	M <sup>r</sup> Ilvaine	..	..	"	..	..
6	Discourse about the True Lord	"	..	..	"	..	..
7	On Christian Religion.	"	..	..	"	..	..
8	Tract to arouse the World	Williamson	..	..	"	..	..
I.—SACRED SCRIPTURES. (B) SHANGHAI DIALECT.							
1	Sing Iak (Romanised).—New Testament	..	..	Shanghai Committee	1872	Shanghai	1
2	Matthew	..	..	" "	1880	"	1
3	ark	..	..	" "	"	"	1

TRANSLATIONS OF PROTESTANT MISSIONS (NINGPO)—*continued.*

No.	Title of Publication.	Author.	Translator.	Date and where Printed.	Vols.
SACRED SCRIPTURES. (B) SHANGHAI DIALECT, <i>continued.</i>					
4	Luke . . . . .	..	Shanghai Committee	1880	1
5	John . . . . .	..	"	"	1
6	Acts . . . . .	..	"	"	1
7	New Testament . . . . .	..	"	1881	1
8	Matthew . . . . .	..	"	"	1
9	Mark . . . . .	..	"	"	1
10	Luke . . . . .	..	"	"	1
11	John . . . . .	..	"	"	1
12	Acts . . . . .	..	"	"	1
13	Romans to Philemon . . . . .	..	"	"	1
14	Hebrew to Revelations . . . . .	..	"	"	1
15	Psalms . . . . .	..	"	"	1
16	Romans to Revelations . . . . .	..	Muirhead . . . . .	"	1
17	New Testament . . . . .	..	Shanghai Committee	1882	1
III.—THEOLOGY, NARRATIVE, &c. (B) SHANGHAI DIALECT.					
1	The Story of Joseph . . . . .	..	..	1882	1
2	The Girl who loved the Bible . . . . .	..	..	"	1
3	Too Late . . . . .	..	..	"	1





TRANSLATIONS OF PROTESTANT MISSIONS (NINGPO)—*continued*.

No.	Title of Publication.	Author.	Translator.	Date and where Printed.	Vols.
	III.—THEOLOGY, NARRATIVE, &C. (c) NINGPO DIALECT.				
1	Iu-dong Tsú-Hyiao.—Peep of Day . . .	..	Mrs. Nevius . . .	1858 Ningpo . .	1
2	Hwun-hyi Sing-Shui-go Nyiang-ts.—The girl who loved her Bible . . .	..	Inland Mission . . .	1861 London . .	1
3	Sing-pún Ny'ih-ts.—The day of Judgment .	..	" . . .	" " . .	1
4	Kóng-T'aeu Tiú-z.—The Emperor Constantine and the Christian Soldier .	..	" . . .	" " . .	1
5	"E-o-deo Nyih-ts Dziang-Dziang-tong.—Time Enough Yet . . .	..	" . . .	" " . .	1
6	Kying-bóng Ky'ing-tsoo.—Beware of Procrastinations . . .	..	" . . .	" " . .	1
7	Seh-pi Kyi.—The Story of a Swiss boy for-giving his Enemies . . .	..	" . . .	" " . .	1
8	Yü-be vaen-Ts'aeu Zi-dzo-Ts'ahzi.—Self examination in preparation for the Lord's Supper . . .	..	" . . .	" " . .	1
9	Liang-tah-go Siao-nying.—The Light-house Keeper's Daughter . . .	..	Mrs. Moule . . .	1866 Ningpo . .	1
10	Siao-hyin-li Teng-gyi-go Ti-ô hing Bu zi.—Henry and his bearer . . .	..	" . . .	" London . .	1
11	T'in-lu Ts-neu.—Guide to Heaven . . .	..	Mrs. McCartie . . .	1868 Shanghai . .	1
12	Lön-Tseo-go Siao-nying.—The Prodigal Son .	..	Nevius . . .	" " . .	1
		..	Inland Mission .	" England .	1

13	Siao-nying Siang-Sing Ah-Tia.—The Child who trusted her Father . . .	..	..	..	..	..	..	I
14	T'in-lu Ts-neu.—The Guide to Heaven . . .	Nevius	..	..	..	..	..	I
15	Jih-Ts'ih-Yüeh-li.—Line upon Line . . .	Mrs. Mortimer	..	..	..	..	..	I
16	K'ong-Ka di-ng peng.—Sermons . . .	Moule	..	..	..	..	..	I
17	Ta'ok-Kao-go Ing-nyian.—Power of Prayer . . .	..	..	..	..	..	..	I
18	Yia-su Sing-du Ziu-K'ifu Tsong-leung.—Early Christian Martyrs . . .	..	..	..	..	..	..	I
V.—CATECHISMS. (c) NINGPO DIALECT.								
1	Foh-ling Dao-li Ling-Kying Veng-Teh.—The Westminster Shorter Catechism . . .	..	..	..	..	..	..	I
2	Hying-mong Sing-Kying Kong-K'o.—Child's Catechism . . .	..	..	..	..	..	..	I
VII.—HYMN BOOKS. (C) NINGPO DIALECT.								
1	Ningpo Hymn Book . . .	..	..	..	..	..	..	I
2	Hymn Book . . .	..	..	..	..	..	..	I
3	Sing-Saen-Yiae-Ko (Romanised).—Vocal Music and Tune Book . . .	..	..	..	..	..	..	I
	Tsaen-me-S.—Hymn Book . . .	..	..	..	..	..	..	I
IX.—LITERATURE, &c. (c) NINGPO DIALECT.								
1	Nying-po T'u-wó Ts'u'-óh.—Primer of Ningpo Colloquial (Romanised) . . .	Rankin.	..	..	..	..	..	I

## TRANSLATIONS OF PROTESTANT MISSIONS (NINGPO)—continued.

No.	Title of Publication.	Author.	Translator.	Date and where Printed.	Vols.
	XI.—GEOGRAPHY. (c) NINGPO DIALECT.				
1	Di-li Shü.—Elementary Geography (Romanised) . . . . .	..	Martin . . . . .	1852 Ningpo . . .	1
2	Ts'u ôh Di-li Veng-tch.—Elementary Geography (Romanised) . . . . .	..	Leyenberger . . . . .	1873 Shanghai . . .	1
	I.—SACRED SCRIPTURES. (D) TAICHOW DIALECT.				
1	Sing lah shü. (Romanised.)—New Testament . . . . .	..	Rudland . . . . .	1881 Taichow . . .	1
	II.—COMMENTARIES, NOTES, &c. (D) TAICHOW DIALECT.				
1	Sing lah Shü Jü-veng teh Ming-sih.—Prefatory Remarks on the New Testament . . .	..	Rudland . . . . .	1882 Taichow . . .	1



TRANSLATIONS OF PROTESTANT MISSIONS (NINGPO)—*continued*.

No.	Title of Publication.	Author.	Translator.	Date and where Printed.	Vols.
SACRED SCRIPTURES. (F) FOOCHOW DIALECT, <i>continued</i> .					
10	Deuteronomy . . . . .	..	Foochow Committee	1878 Foochow	1
11	II Samuel . . . . .	..	"	"	1
12	New Testament . . . . .	..	"	"	1
13	Matthew . . . . .	..	"	"	1
14	I Kings . . . . .	..	"	"	1
15	Ezra to Esther . . . . .	..	"	1879	1
16	II Kings . . . . .	..	"	"	1
17	I Chronicles . . . . .	..	"	1880	1
18	Ecclesiastes and Song of Solomon . . . . .	..	"	1881	1
19	John, (Romanised) . . . . .	..	"	"	1
20	Isaiah . . . . .	..	"	"	1
21	Ezekiel . . . . .	..	"	1882	1
22	Hosea to Malachi . . . . .	..	"	1883	1
		..	"	"	1
I.—SACRED SCRIPTURES. (F) AMOV DIALECT.					
1	Sü to heng toan (Romanised)	..	Stronach . . . . .	1867 Amoy	1
2	Acts . . . . .	..			
	Lö ka hok-im toan . . . . .	..	Talmage . . . . .	1868	1
	Luke . . . . .	..	"	"	1

3	Pi tek chian tio su 1st and 2nd Peter	"	"	Stonach	"	"	"	1
4	Thoon to lok-han Bek-si-liok Revelations	"	"	"	"	"	"	1
5	Su-to lok-han é sam-su Epistle of John	"	"	Talmage	1870	"	"	1
6	Iok-han Hok-im toan John	"	"	Doty	1871	"	"	1
7	Ka-liap thai, I-hut-so, Hui- lip-pi, Ko-lo-se.	"	"	Talmage	"	"	"	1
8	Galatians to Colossians	"	"	Stonach	1873	"	"	1
9	Si phian Psalms	"	"	Unknown	1880	London	"	1
10	Chhut-Ai-Rip-Ki. Exodus	"	"	"	"	"	"	1
11	Chun Gian Proverbs	"	"	"	1881	"	"	2
12	Lat-Bo-Ni-Ki Samuel	"	"	"	"	"	"	1
13	Bin-Lo-Ki-liok Book of Numbers	"	"	"	"	"	"	2
14	Liat-ong-Ki-liok Kings	"	"	"	"	"	"	1
15	Jok-Lu-a-ki Joshua	"	"	"	"	"	"	1
16	Li-Bi-Ki Leviticus	"	"	"	"	"	"	1
17	I-Sai-A Isaiah	"	"	"	"	"	"	1
	Jok-Pek Job	"	"	"	"	"	"	1

TRANSLATIONS OF PROTESTANT MISSIONS (NINGPO)—*continued.*

No.	Title of Publication.	Author.	Translator.	Date and where Printed.	Vols.
	SACRED SCRIPTURES. (F) AMOY DIALECT, <i>continued.</i>				
8	Lin-Jok . . . (Romanised) .	..	Unknown .	1882 London .	1
9	New Testament . . .	..	" .	" .	1
	I-re-Kiat-c-chheh . . .	..	" .	" .	1
20	Ezekiel . . .	..	" .	1883 " .	1
	Chhong-Lé-Ri . . .	..	" .	" .	1
21	Genesis . . .	..	" .	" .	1
	Ma-bap-Ki . . .	..	" .	" .	1
	Daniel to Malachi . . .	..	" .	" .	1
	I.—SACRED SCRIPTURES. (G) SWATOW DIALECT.				
1	Genesis . . .	..	Ashmore & Field .	1879 Foochow .	1
	I.—SACRED SCRIPTURES. (H) CANTON DIALECT.				
1	Matthew . . .	..	Piery .	1882 Shanghai .	1
2	Mark . . .	..	" .	" .	1
3	Luke . . .	..	" .	1884 " .	1
4	John . . .	..	Preston .	" .	1





## TRANSLATIONS OF PROTESTANT MISSIONS (NINGPO)—continued.

No.	Title of Publication.	Author.	Translator.	Date and where Printed.	Vols.
<b>I.—SACRED SCRIPTURES. (L) SOOCHOW DIALECT.</b>					
1	Mark . . . . .	..	Soochow Committee	1880 Shanghai	1
2	Luke . . . . .	..	"	"	1
3	John . . . . .	..	"	"	1
4	Acts . . . . .	..	"	"	1
5	New Testament . . . . .	..	"	"	1
6	Matthew . . . . .	..	"	1881	1
7	Romans to Philemon . . . . .	..	"	"	1
8	Hebrews to Revelations . . . . .	..	"	"	1
<b>III.—THEOLOGY, NARRATIVE, &amp;C. (L) SOOCHOW DIALECT.</b>					
1	Peep of Day . . . . .	Unknown	Miss Safford	1879 Shanghai	1
2	Talk about the True Doctrine . . . . .	Miss Safford	"	"	2
3	Treatise on the Soul . . . . .	"	"	1882	1
<b>V.—CATECHISMS. (L) SOOCHOW DIALECT.</b>					
1	Catechism of the True Doctrine . . . . .	Miss Safford	Miss Safford	1882 Shanghai	1

VII.—HYMN-BOOKS. (L) SOOCHOW DIALECT.				..	..	Mrs. Tilch	1877	Shanghai	1
1	Hymn Book	.	.			.	.	.	
X.—HISTORY. (L) SOOCHOW DIALECT.				..	..	Miss Safford	1880-1881	Shanghai	2
1	Outline of Old Testament History	.	.			.	.	.	
I.—SACRED SCRIPTURES. (I) HAKKA DIALECT.				..	..	Basel Evangel. Missionary Society	1866	Basel	1
1	The Gospel of Luke	.	.			.	.	.	
2	" Matthew	.	.			"	"	"	1
3	" New Testament	.	.			"	1874	"	1
4	" Gospel of John	.	.			"	1879	"	1
5	Epistles to the Galatians, Ephesians, Philip- pians and Colossians	.	.			"	1881	"	1
6	The New Testament	.	.			"	1883	"	1
I.—SACRED SCRIPTURES. (M) MONGOLIAN.				..	..	E. Stallybrass & W. Swan	1880	St. Petersburg	1
1	New Testament	.	.			.	.	.	
I.—SACRED SCRIPTURES. (N) MANCHU.				..	..	Unknown	Unknown	"	1
1	Matthew	.	.			.	.	.	
2	"	.	.			"	"	"	1
3	Mark	.	.			"	"	"	1

## 3.—TRANSLATIONS, ETC., ISSUED FROM THE PRESS OF THE SHANGHAI ARSENAL (SHANGHAI COLLECTION).

No.	Foreign work used as basis.	Author.	Translator.	Date and where Printed.	Vols.
	HISTORY AND POLITICS.				
7	The Book of Dates . . . . .	(Bohn's Series) . . . . .	Y. J. Allen . . . . .	1874 Kiangnan Arsenal	4
8	The Eastern Question . . . . .	Macquire . . . . .	" . . . . .	" . . . . .	2
9	The Statesman's Year Book for 1874. . . . .	Martin . . . . .	" . . . . .	1878 . . . . .	6
	GEOGRAPHY.				
9	Mathematical Geography . . . . .	Hughes . . . . .	C. T. Kreyer . . . . .	1875 . . . . .	1
	NATURAL HISTORY AND PHILOSOPHY.				
8	Sound . . . . .	Tyndall . . . . .	J. Fryer . . . . .	1874 . . . . .	2
9	Light, notes of lectures on . . . . .	" . . . . .	C. T. Kreyer . . . . .	1876 . . . . .	2
10	Notes on Electricity . . . . .	" . . . . .	J. Fryer . . . . .	" . . . . .	1
11	Student's Manual of Electricity . . . . .	Noad . . . . .	" . . . . .	1879 . . . . .	6



## TRANSLATIONS ISSUED FROM THE PRESS OF THE SHANGHAI ARSENAL—continued.

No.	Foreign work used as basis.	Author.	Translator.	Date and where Printed.	Vols.
MECHANICS AND ENGINEERING.					
1	Manual of the Steam Engine . . . .	Main . . . .	A. Wylie . . . .	1871 { Kiangnan Arsenal }	4
2	Catechism of and Introduction to the				
3	Manual of the Steam Engine . . . .	Bourne. . . .	J. Fryer . . . .	1872 " "	6
	Engineer and Machinists' Drawing-book .	Leblanc and Armargaud	" . . . .	" " "	3
	Atlas of Engravings for Engineer and				
4	Machinists' Drawing-book . . . .	" " " "	" . . . .	1879 " "	3
	Boring and Blasting . . . .	Spon's Dictionary . .	" . . . .	" " "	2
5	Practical rules for the Steam Engine . .	Burgh . . . .	" . . . .	1873 " "	2
NAVIGATION, MILITARY TACTICS, GUNNERY, &C.					
2	Law of Storms . . . .	Birt . . . .	C. T. Kreyer . . . .	1871 " "	2
3	Short Epitome of Navigation . . . .	Norie . . . .	" " " "	" " " "	2
4	Krupp's Guns—Description, drill and tables	Prussian Government .	" " " "	1872 " "	2
5	do Shot and shell . . . .	" " " "	" " " "	" " " "	3
6	Gunnery instructions for the British Navy .	British " " "	J. Fryer . . . .	" " " "	3
7	Coast Defence . . . .	Von Scheila . . . .	" " " "	1871 " "	6
8	Fleet Manœuvring and Steam Tactics . .	Pellew and Cameron .	" " " "	1873 " "	2
9	Sailing Directions for the China Coast . .	King . . . .	" " " "	1874 " "	10
10	Tactics from Austro-Prussian and Franco- German Wars . . . .	Boguslawsky . . . .	C. T. Kreyer . . . .	" " " "	4







4.—BOOKS LENT BY HIS EXCELLENCY THE MARQUIS  
OF TSÊNG.

Botany, illustrated . . . . .	volumes 38
Portraits of celebrated Chinese characters . . . . .	" 4
Illustrated History of the Three Kingdoms . . . . .	" 8
The Four Books . . . . .	" 6
Moral and Political Philosophy of Ch'in-Hung-Mo . . . . .	" 8
Filial Piety, in 100 illustrations . . . . .	" 2
The Sacred Edict, illustrated . . . . .	" 4
Wan-shou-shin, or account of the celebration of the 80th birthday of the Emperor K'ien-lung . . . . .	" 4
Lives of Chinese and Foreign Mathematicians . . . . .	" 12
Numismatics . . . . .	" 5
Wang-mang-ch'ien, coins of the Usurper . . . . .	" 1
Coins of the various Dynasties . . . . .	" 1
Chang-ming-ch'ien, or Medals of Longevity worn by children as charms . . . . .	" 1
Ma-ch'ien, Horse Money . . . . .	" 1
Rubbings from Inscriptions on ancient tablets . . . . .	" 1
Kanghsi's Dictionary . . . . .	" 1
Maps of different portions of the Chinese Empire . . . . .	" 1

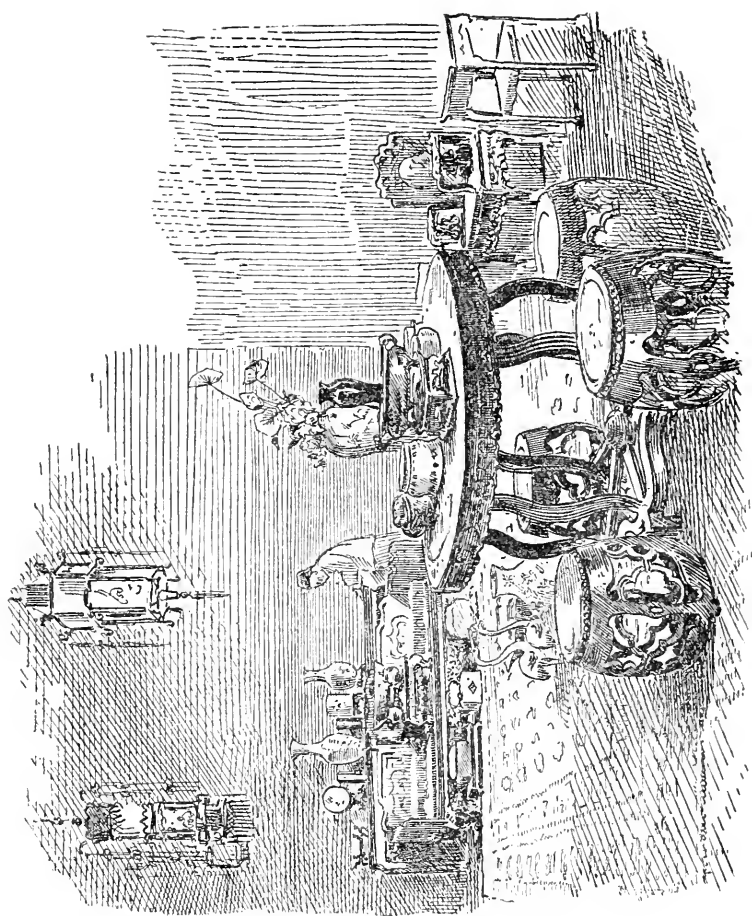
## XVIII.—FURNITURE.

## I. RECEPTION ROOM.

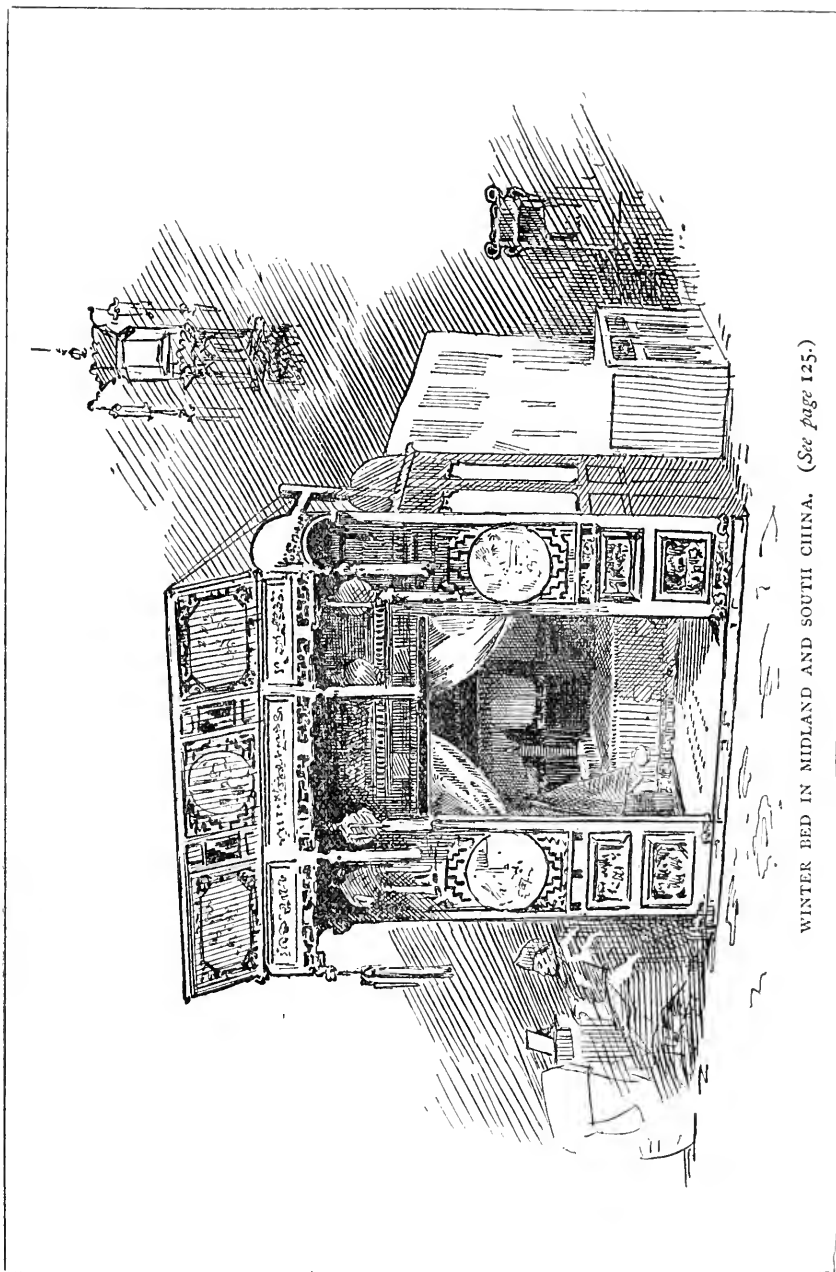
The furniture comes from Canton, and is arranged according to Chinese fashion. The articles are made of hard wood, stained black, and inlaid with mother-of-pearl and enamel; the tables and seats are covered with marble tops. The large couch, with a small table placed on it, is called a *k'ang*. The cushions are reversible, for winter or summer use. The visitor, after the first compliments and greetings have been exchanged with the master of the house, is led to the *k'ang*, where he sits on the left side of the small table, on which pipes and tea are deposited, while the host takes his place on the right. Ningpo and Canton are the most renowned places in China for furniture; the first city for its articles of carved wood inlaid with ivory, mother-of-pearl, or enamel; the second for its articles of black wood decorated with white, or variegated marble tops. Canton has also the speciality of a lighter and cheaper kind of furniture in bamboo or rattan, of great comfort in hot climates. The Cantonese are also exceedingly skilled in copying foreign designs, which they ornament with their admirable and tasteful carvings.

## 2. BEDROOM.

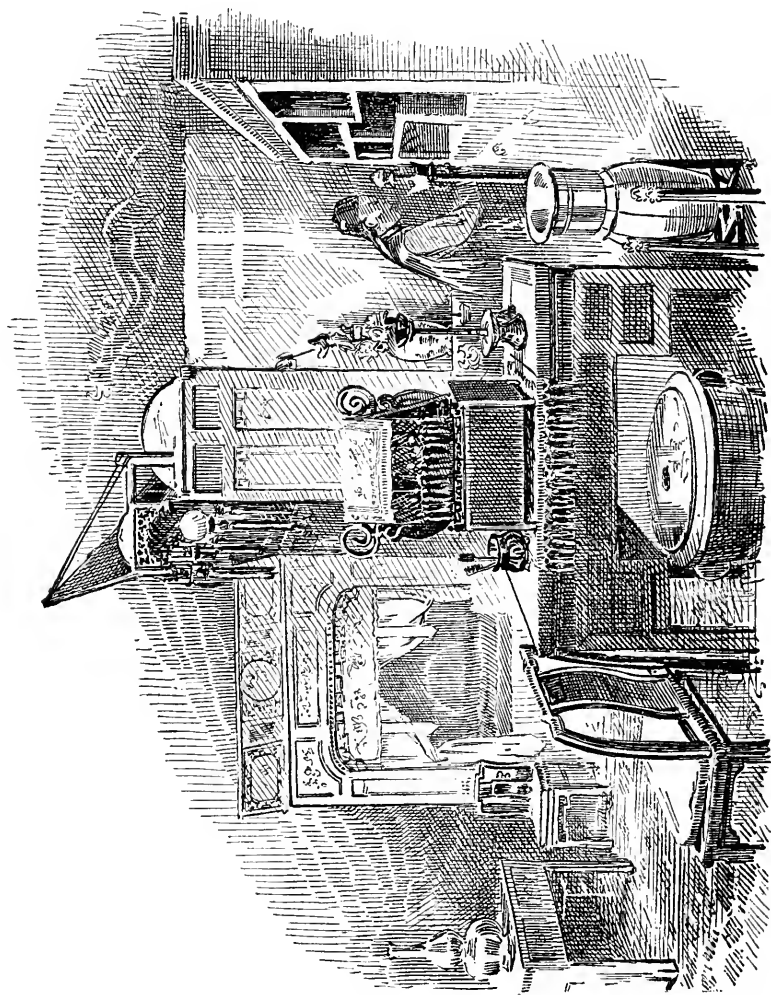
The bedroom furniture comes from Ningpo. The larger bed shows the winter arrangement of Chinese beds in Midland China ; the other bed is arranged for the summer. The bed is an important piece of furniture in South and Midland China, where, not unfrequently, it is made so large as to constitute alone a kind of room with compartments and panels ornamented with painted gauze and silk. Some specimens of these beds, made by the renowned Sung Sing Kung, of Ningpo, and exhibited in 1876 in Philadelphia, were sold for sums varying from £600 to £800. In the North of China the bed is replaced by the brick stove-bed, over which the bedding is spread, and under which a fire is kindled in the winter. The models in this room are intended to represent the lady of the house with a baby in the cradle, and the nurse by its side. In one corner of the room is the washstand with towels, mirror, combs, and other articles for the toilette, and on the table are tea-cups, lamps, and pewter vases, in which incense sticks are burned.



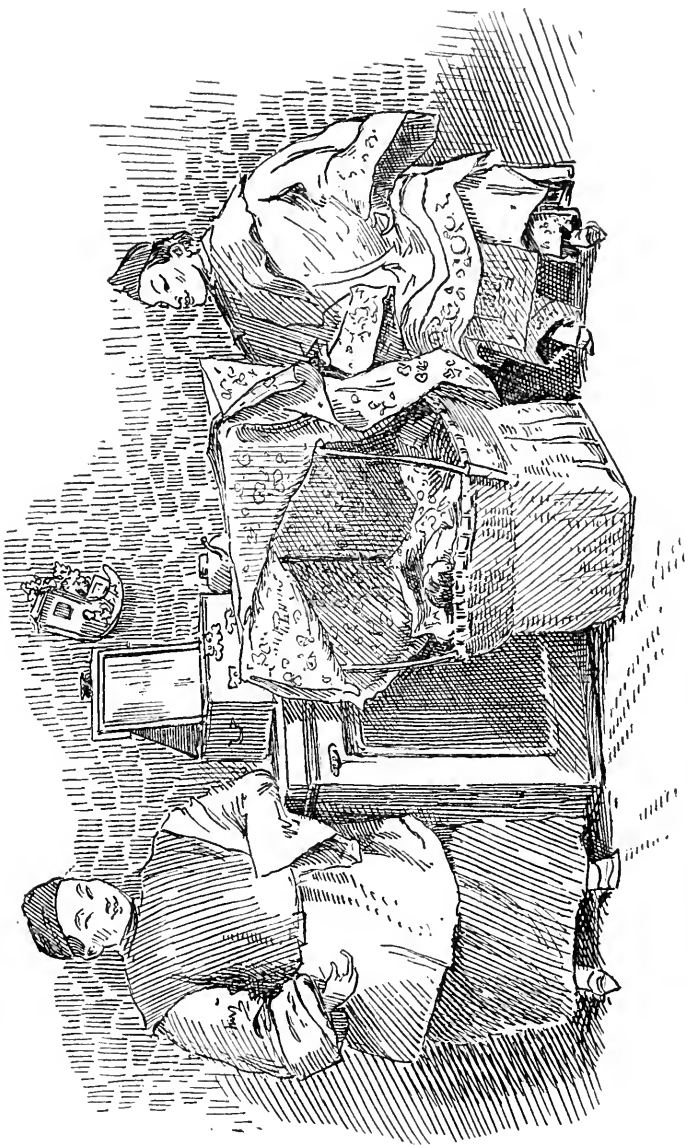
THE RECEPTION ROOM. (See page 124.)



WINTER BED IN MIDLAND AND SOUTH CHINA. (See page 125.)



BEDROOM IN MIDLAND CHINA. (See page 125.)



LADY WITH BABY AND NURSE IN THE CHINESE BEDROOM. (See page 125)

## XIX.—SOAPSTONE WARE FROM FOOCHOW.

Soapstone is a soft magnesian mineral of variegated colours, greatly resembling marble in appearance. It is a speciality of Foochow, where it is worked and ingeniously carved into ornaments, fruit dishes, plates, &c.

- |  |  |
|--|--|
| 1. Memorial Arch.                            | 18. Statue of Sū-Wu.                                 |
| 2. Audience Hall Tables ;<br>two.            | 19. Statue of Prime Minister<br>of the Chou Dynasty. |
| 3. Sealbox ; two.                            | 20. Statue of the God of<br>War.                     |
| 4. Pagodas ; four.                           | 21. Flower Vase.                                     |
| 5. Seals (grandfather, fa-<br>ther and son). | 22. Sealbox.   |
| 6. Fruit Dishes (dragons).                   | 23. Statues of Genii.                                |
| 7. Octagonal tables.                         | 24. Pen Vases.                                       |
| 8. Figures of Genii.                         | 25. Coffin.  |
| 9. Candlesticks.                             | 26. Boots.   |
| 10. Fan Vase.                                | 27. Slippers.  |
| 11. Wine Jar.                                | 28. Flower Vases.                                    |
| 12. Chair.                                   | 29. Table Ornaments.                                 |
| 13. Teapoy.                                  | 30. Tombs.   |
| 14. Seals.                                   | 31. Ancestral Tablet.                                |
| 15. Memorial Arch.                           | 32. Cannons.   |
| 16. Fruit Dishes.                            | 33. Sundry Figures.                                  |
| 17. Plates.                                  |  |



## XX.—CLAY FIGURES AND TOYS.

Peking is renowned for its imitations of insects in clay ; the imitations of spiders, scorpions, grasshoppers, and locusts are especially excellent. Admirably well-made paper butterflies are also produced and used as head ornaments by the ladies. Peking has also the specialty of toys of all kinds, in clay or painted wood, as models of carts, &c. The clay figures imitate to perfection the various expressions of the human face, and faithfully illustrate the dress and industries of the people. Unfortunately their extreme brittleness renders their transport exceedingly difficult.

1. Figures of theatrical characters, in glass cases, illustrating the gorgeous dresses of Chinese actors when performing operas.
2. Specimens of the renowned Peking grapes, which the Chinese contrive to preserve *fresh* for nearly six months.
3. Children, the Joy of Home, a sweet family scene.
4. A street sugar merchant.
5. A travelling sauce merchant.
6. A travelling barber.
7. A travelling crockery-mender.
8. Specimens of Chinese beggars.
9. Models of furniture, lamps, stoves, mirrors, &c.
10. Specimens of Chinese cavalry.
11. Ladies riding donkeys, "*à la Califourchon*."
12. Models of mills.
13. Models of carts, wheelbarrow, mule-litter, and chair used as toys by Chinese children.

## XXI.—COLLECTION OF GRAIN AND PULSE IN THE NORTHERN MARKET.

Rice is well known to be the principal article of food among the Chinese. However, in the Northern provinces, among the poorer classes, rice is replaced by cheaper cereals, as millet, wheat, beans, &c.

The bean farms in the northern provinces are very extensive; and as the soil as a rule is a rich, strong loam, the crops are very luxuriant. Chinese beans, in general, are of a smaller size than those grown in Europe. Their use is various, for instance *black beans* serve to make oil for lighting purposes, and as food for the cattle; *white beans* are used to make *bean cake*, which is made by crushing the beans and expressing the oil, and is used as manure or food for the cattle; *green beans* (*Phaseolus angulatus*) are used as a confectionery or manufactured into vermicelli.

*Small millet seeds* (*Setaria*) serve to feed poultry. From *large millet seeds* (*Holcus sorghum*) a kind of wine is distilled; the exhausted seeds are given to pigs. *Barbadoes millet* (*Sorghum vulgare*) is used chiefly as food both for men and beasts. *Wheat* is used for making flour, and maize is ground into meal to make cakes.

Models of mills for grinding cereals may be seen among the collection of clay figures, p. 131.

No.	Name in English.	Chinese Name Romanised.	Place of Production.	Value per cwt.
1	Barbadoes Millet, red .	Hung Kao-liang	Sheng-king .	s. d. 5 0
2	" " "	Kao-liang .	Chih-li .	4 6
3	" " hulled	Hung Kao-liang Mi .	Sheng-king .	6 0
4	Millet . . . .	Hsiao-mi .	Chih-li .	6 8
5	" . . . .	" .	Sheng-king .	6 0
6	" . . . .	" .	Chih-li .	6 0
7	" in husk . . .	Ku-tzu . .	" . .	6 0
8	Wheat . . . .	Ta Mai . .	" . .	7 7
9	" . . . .	" . .	Kiang-su .	5 3
10	" red autumn .	Hung Ch'iu Mai	Chih-li .	7 0

No.	Name in English.	Chinese Name Romanised.	Place of Production.	Value per cwt.
				<i>s. d.</i>
11	Maize . . . .	Yü Mi . . . .	Chih li . . . .	5 11
12	Peas, green . . . .	Lü Tou . . . .	" . . . .	7 0
13	Beans, red . . . .	Hsiao-hung Tou . . . .	" . . . .	9 0
14	" green, broad . . . .	Ts'an Tou . . . .	" . . . .	11 3
15	" black . . . .	Hei Tou . . . .	" . . . .	6 0
16	" black and red . . . .	Tzu Tou . . . .	" . . . .	9 0
17	" green, round . . . .	Ch'ing-p'i Tou . . . .	Shêng-king . . . .	5 8
18	" speckled . . . .	T'ien-hua Tou . . . .	Chih-li . . . .	9 0
19	" white, round . . . .	Yüan Tou . . . .	Shêng-king . . . .	5 8
20	" " broad . . . .	K'ou Ts'an Tou . . . .	Mongolia . . . .	9 0
21	" black and green . . . .	Ch'ing-p'i Tou . . . .	Chih-li . . . .	9 7
22	" red and white . . . .	Hung-pai Tou . . . .	" . . . .	8 7
23	Rice . . . .	Hsien Mi . . . .	Kiang-su . . . .	6 9
24	" . . . .	Ta Mi . . . .	" . . . .	7 8
25	" . . . .	Hsiao-pao Mi . . . .	" . . . .	6 0
26	" . . . .	No Mi . . . .	Kiang-nan . . . .	8 5
27	" . . . .	Ko-ku Mi . . . .	Chih-li . . . .	9 4
28	" . . . .	Kao-ta Mi . . . .	Kiang-su . . . .	7 10
29	" . . . .	Lao-pao Mi . . . .	" . . . .	6 4
30	" (paddy) . . . .	Tao-tzu . . . .	Chih-li . . . .	6 8
31	Grain measure in use on Government grain junks . . . .	Ts'ao Hu . . . .	Capacity : rice 97 lbs. avoiirdupois	6 8

## XXII.—I. RESTAURANT AND TEA-HOUSE.

The restaurant and tea-house have been erected by Messrs. Holland & Sons, for the Exhibition authorities, from plans prepared by Mr. Purdon Clarke, C.I.E., of the Indian Museum, South Kensington. The designs were taken from some old ivory carvings at the South Kensington Museum, and the general idea was given by Mr. J. D. Campbell of the Chinese Commission.

The contributions of China to the restaurant consist of a large quantity of edibles (see page 137), with cooking utensils, dinner services, tea-cups, &c., &c.

The Chinese *personnel* consists of nine cooks and waiters. Two of the cooks are artists in foreign cookery, one of them being an *ex-chef de cuisine* of Government House, Hong Kong. They are under the skilled direction of the experienced manager of one of the West End Clubs.

In the tea-house, tea of the very best quality is served to the visitors. The Chinese band performs daily in the tea-house from 4 till 6, and in the restaurant from 7.30 till 9 P.M. All the profits accruing from the restaurant and tea-house go to the general funds of the Health Exhibition.

The following descriptions are taken from the Press:—

“We pass on to the terrace, and enter the restaurant. The carvings are copied from old designs, the wall with its laburnum tree in full bloom has been painted by a Chinese artist, other walls are covered with wreaths and bouquets of artificial flowers from Amoy, and so natural are these that one of the girls employed to set them together was detected picking out some withered roses and throwing them on one side. Realism could not go further. In these days of cosmopolite decoration no more charming scheme of colour, bright and cheery, effective, and at the same time cheap, could be imagined. The tea-house in the opposite wing is fitted up in like manner. The verandah

is hung with Chinese lanterns, in which incandescent lights will be set, the only instance in which the extremes of civilisation will touch, for all the rest will be Chinese from the tea to the servants."—*Society*, July 5, 1884.

"We have not, however, even yet come to the end of the Chinese display, for they have associated their material exhibit with a restaurant of the very first order of classical cuisine ; and where the epicure may find in the dinners *à la Chinoise* a perfect illustration of extreme excellence in the preparation of food, but also equally perfect illustrations of the practical exercise of scientific pharmacy in the pleasantest and most agreeable of forms—palatable and enjoyable dishes. Actual Chinese cookery and food as prepared ordinarily in China may not be in reality as agreeable to our European tastes as might be supposed. The Chinese Commission have acted wisely in taking a new departure in this direction, and acquiring the professional services of a master of the very first rank in culinary science and skill, whose fame has been already established at the Reform and other West End Clubs. China possesses some special, and many excellent articles of food. There is therein an admirable basis for the development of the highest class of the *cuisine classique*, the details of which can only be expressed in the comprehensive language of the French. There should be no doubt that the Health Exhibition of 1884 will be memorable for the introduction of dinners *à la Chinoise*, and that these will be as strongly self-characterised as the prevalent dinners *à la Russe*, only very much superior. The *menu* will consist of various delicate compounds and preparations intermingled with European dishes, all being of the best and most wholesome character, it being a special matter of consideration to develop the science of cookery as conducing to the best physiological results. The appropriate flavours of the sauces are to be duly prepared with special regard to the meats with which they are to be served, and made of the purest ingredients. Cookery is to become a handmaid-in-chief to Health. Such is the ambition of China and the

manager of its restaurant. The *menu*, as printed on the cards, will consist of some thirty dishes. Bird's-nest soup, a peculiarity special to China, will be found even more delicious and more nutritious than the far-famed real turtle soup itself; and it has certainly a more delicate and refined flavour. Then there will be fish-maws' soup—very excellent and nutritious, and not at all out of comparison with turtle also. Then will follow salmon and other fish cooked in small services, with various vegetables and seaweeds, after—or, more properly, far in advance of—the Chinese system. Following will come visigo of sturgeon, pigeon à la gelée, crepinette de porc, served with leeches—a Chinese fruit—sharks' fins à la Pekinoise, and other very agreeable entrées. Here is offered the famous Shaohsing wine served hot in tiny china cups about two inches in diameter. Then English entrées, such as fillet of chicken with small cut shreds of salad served with it. Thereafter lotus nuts, deliciously prepared and flavoured with the most delicate and fine flavour of helianthus, taba sucré, and so forth, and Shaohsing wine again, of which latter we may add that though the quantity is small the effect is powerful. After this tomatos, served with a species of seaweed, called quémon, followed by various Chinese pastries, jellies, sweets, and preserved fruits. The finale of this *recherche* feast is the little cup of Imperial tea prepared—even as they cannot prepare it, or at least have not in China—with condensed water, whereby the most delicate aroma of the tea is preserved, and in regard to which the Imperial Chinese themselves will have been taught a lesson worth learning. The system of dining will be a sort of continuous *table d'hôte* between six and nine, there being separate tables arranged for separate parties.

“There is a separate tea department also, and the Chinese band will sometimes play in the Music Gallery in the elegant dining hall, and sometimes in the open air on the Chinese bridge over the pool in the garden.”—*Standard*, July 17, 1884.

2. EDIBLES AND ARTICLES OF FOOD SERVED AT  
THE CHINESE RESTAURANT.

Bicho de Mar.	Vermicelli.
Sharks' Fins.	Dried Cabbage Stalk Peel.
Fish Maws.	White Beans.
Birds' Nests.	Dried Cucumber Peel.
Jelly Fish.	Tree Mushrooms.
Dried Fish.	Ground „
„ Shrimps.	Dried Bean Curd.
Sturgeon Bones.	Salted Cucumbers.
Dried Prawns.	„ Radishes.
Lungngans.	„ Turnips.
Crab Apples.	„ Carrots.
Melon Seeds.	Onions.
Ground Nuts.	Fresh Ginger.
Preserved Jujubes (Zizy- phus).	Garlic.
Pine Seeds.	Essence of "Olea Fragrans."
Dried Persimmons.	Bean Flour.
Preserved Apricots.	Gelatine.
Hazel Nuts, shelled.	Preserved Ducks' Eggs.
Lotus Nuts.	Dark Sauce.
Preserved Peaches.	Light „
Peach Kernels.	Tea of best quality.
Melon Citron.	Shao-Hsing Wine.
Plum Citron.	This very renowned wine
Dried Helianthus.	is obtained from rice,
Fungus.	and derives its name
Chrysanthemum Shoots.	from being fabricated
Black Seaweed.	in Shao-Hsing-fu, in the
Yellow Seaweed.	Province of Chch Kiang.

## XXIII.—DECORATIONS.

The decorations of the Chinese Court have been described by *The Times*, in various articles, in the following terms:—

“If they (the visitors) will enter the Eastern Annexe at the southern end they will see to the best effect, subdued by distance, the light and harmonious decoration of the Court. The entrance is through a gateway, such as is common in front of official residences. It is of a dark wood with light box-wood panels, and carved lotus-bud finials. The great lunette at the end of the court will assuredly first arrest attention. Over the door is a long strip or scroll, with three characters, *Ta Ching Kwo*, in gold on a chocolate ground; their literal meaning is the “Great Pure Kingdom,” *Ta Ching* or “Great Pure” being the title of the reigning dynasty. On each side, turning towards the emblematic Fiery Pearl which forms the centre of the composition, are two large wooden painted dragons, brought from China. The painting of the bays of the lunette, is symbolical of earth, air, fire and water, but it may be as well, in order that the efforts of the native Chinese painter may be fully appreciated, to point out that the nearly vertical lines but slightly bent in parallel curves represent still water, the involved curves waves, and the greater curvatures billows, while the curly outlined objects amid which the bats and brightly coloured butterflies disport themselves, are clouds. The joined discs and the long boxes obviously represent cash, merchandise, and the treasures of earth; while literature and the arts are also represented by appropriate emblems. On the friezes carried along each side of the court there are signs called *Pa Kua*, composed of straight horizontal lines, of different lengths, referring to the changes of Nature. The other bold Chinese characters have been drawn by the Marquis



Tsêng. Freely rendered, their meaning is, reading from the end of the court where the dragons attempt to seize the Fiery Pearl — 'To promote virtue, to encourage industry, to foster life, are three essential elements of good government,' and on the opposite frieze, 'Health and Happiness, Concord and Amity, Peace and Repose, all united form one chapter in the Book of Life.' Over the side doors at the north end of the court are trophies of tiger uniforms, huge shields, and old-fashioned Chinese matchlocks and spears, and above the door leading to the restaurant some exceedingly valuable bows and arrows. These are only used by the Emperor himself, and are to be found figured and named in standard works upon Imperial ceremonial issued during the past two centuries. Some in which a hole is pierced to produce a sound as the missile flies through the air are called whistling arrows; others have metal heads, engraved or damascened in gold or silver. The feathering of each kind is strictly defined by regulations. In one pair the feathers are arranged spirally, so as to produce a rotating flight like that of the bullet from a rifle. The bows, too, are of complicated structure. Theatrical figures, paper flowers, and pictures adorn the walls, and two silk carpets are hung in the reception room. The Court is lighted by arc and incandescent lamps concealed in porcelain Chinese lanterns.

## XXIV.—SHOPS.

The shop fronts, of finely carved wood, were made in Peking and brought here in sections. They are placed so as to represent a Chinese street as seen in large cities. The shops are decorated with signs and inscriptions giving the names of the owners and of the articles in which they deal.

Peking : Messrs. Jui Hsing Lung & Co.

Dealers in Curios, Bronzes, &c.

Hankow : Messrs. Mei Chih Hsiang & Co.

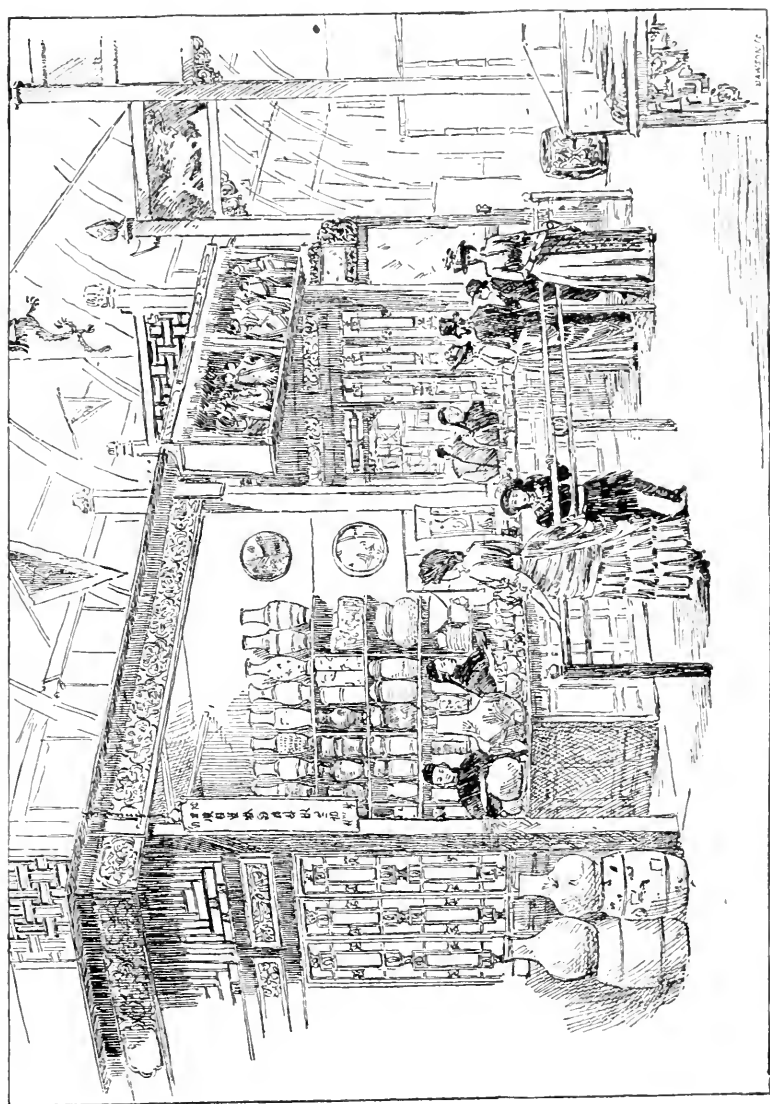
Dealers in Tobacco, Pipes, &c.

Kiukiang : Messrs. Yung Hsing Lung & Co.

Dealers in Chinaware, &c.

Canton : Messrs. Kuang Lien Hsing & Co.

Dealers in Miscellaneous Fancy Goods.



CHINESE SHOPS.

## XXV.—LIST OF CHINESE SENT TO THE HEALTH EXHIBITION.

- From Peking : Two Merchants, representing the firm of  
Messrs. Jui Hsing Lung & Co., dealers  
in Curios, &c.  
Six Musicians, who sing, play and act.  
Four Cooks, for the Restaurant.  
Two Waiters, for the Restaurant.  
One Carpenter }  
One Painter } to decorate the Court.
- From Hankow : Three Merchants, representing the firm  
of Messrs. Mei Chi Hsiang & Co.,  
dealers in Pipes, Tobacco, &c.
- From Kiukiang : Two Merchants, representing the firm  
of Messrs. Yung Hsing Lung & Co.,  
dealers in Chinaware, &c.
- From Chinkiang : One Writer, to act as Accountant for the  
Chinese.
- From Ningpo : One Waiter, for the Restaurant.  
Two Barbers, to shave and dress the hair  
of the Chinese.
- From Swatow : One Painter the well-known A-Kew.
- From Canton : Two Merchants, representing the firm  
of Messrs. Kuang Lien Hsing & Co.,  
dealers in Miscellaneous Fancy Goods.  
Two Cooks, for the Restaurant.  
One Waiter, for the Restaurant.

In all thirty-one Chinese, whose passages to and from China, wages, and other expenses, are paid by the Chinese Government.

## XXVI.—CHINESE MUSIC.

## I.—MUSICAL INSTRUMENTS.

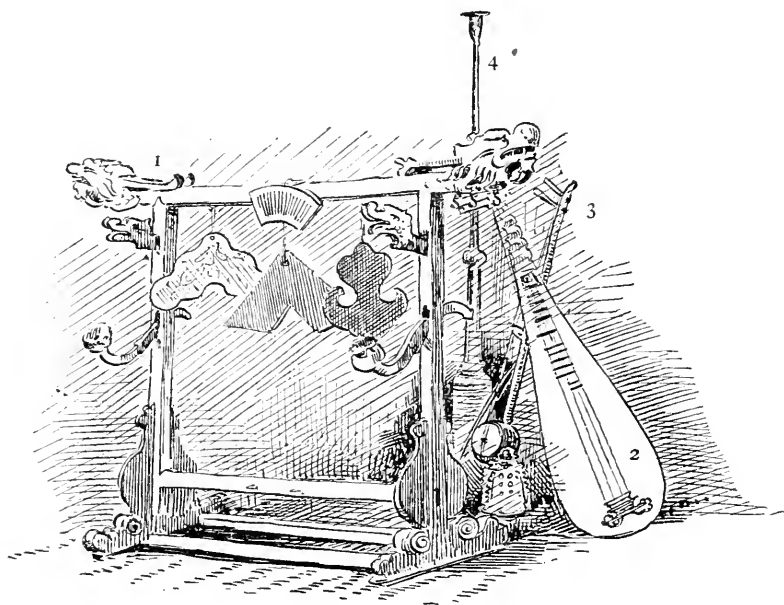
## INSTRUMENTS OF PERCUSSION.

*A.—Drums.*

1. T'ang-Ku: Large Drums, three, used by the Band. The Chinese have a great variety of drums, the diameters of which vary from a few inches to several feet. The largest are used at the Imperial and Religious Ceremonies. They are richly ornamented with dragons, flowers, and other designs.
2. Pang-Ku: Orchestra Drum, used in popular bands to mark the time.
3. Po-fu-Ku: Barrel Drum.
4. Pa-chiö-Ku: Tambourine, used sometimes by ballad-singers to accompany their songs.
5. T'ao-Ku: Pedlar's Drum, used mostly by hawkers in millinery goods to announce their approach. It is a peculiar feature of Chinese hawking that each corporation has a signal of its own by which it can be readily recognised.
6. Hua-Ku: Flowered Drum, used by strolling-singers.

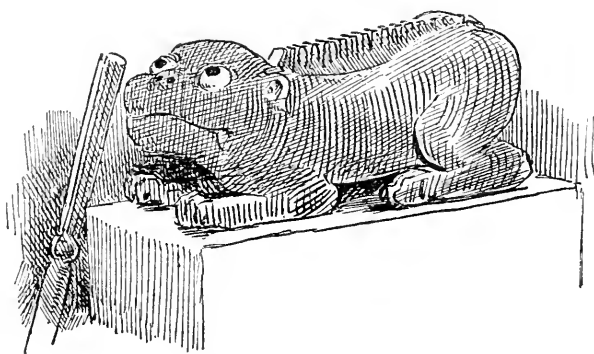
*B.—Wood.*

7. Chu: An instrument having the form of a square box. It is painted with the five Chinese colours, and is used only at the Imperial Religious Ceremonies to give the signal to begin the music—a rather cumbersome mode of producing a simple result.
8. Wu: An instrument having the form of a creeping tiger. It is used only at Imperial Ceremonies,



GROUP OF MUSICAL INSTRUMENTS.

1. Sonorous stones. 2. P'ip'a. 3. Huchin. 4. Haotung.



THE WU OR MUSICAL TIGER BOX. (*See page 143.*)

together with the *Chu*. A piece of wood is used to strike the head of the tiger, or to pass it rapidly along the projections from the back, to stop the music.

9. Pan-tzŭ : Castanets, three sets. They are indispensable in Chinese popular bands, and are used to mark time.
10. Mu-Yü : Wooden Fish, used by Bonzes to mark time in the recitation of their prayers. They vary in diameter, from a few inches to two or three feet.



THE MU-YU OR MUSICAL WOODEN FISH.

*C.—Stone.*

11. Tê-Ch'ing : Sonorous Stones, two sets. The Chinese were the first to discover that certain stones possess the power of yielding musical sounds, and can be cut so as to produce the tones of the octave. Some ancient instruments were made of jadestone, and were kept for the service of the Emperors ; but now they are made of a black calcareous stone. Stone instruments are exceedingly rare : they are held sacred to the people, and are used only at Imperial Ceremonies.

*D.—Metal.*

12. Lo : Gongs, three. They are made of all sizes, and are used extensively.

13. Chung : Bells, five. The Chinese have a great variety of bells of all sizes and shapes. The early bells were made without tongues, being struck with a stick on the rim, and were square in shape, ornaments of various kinds being cast on the outer surface. Subsequently the mouths were made crescent-shaped. Actually the bells are round, and surmounted by dragons.



ANCIENT BELL.

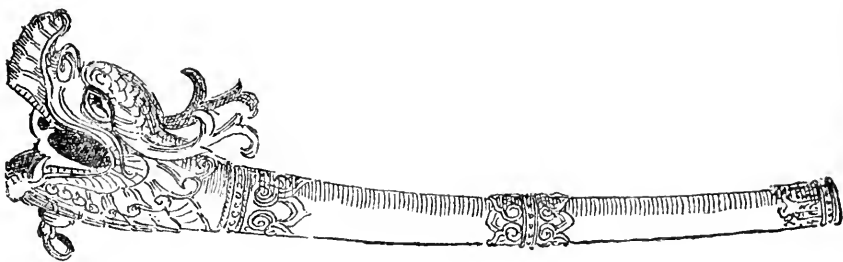
14. To : Hand Bell, used by Bonzes to mark the rythm in their prayers.  
 15. Yün-lo : Gong Chime used at wedding and funeral processions.  
 16. Po : Cymbals, indispensable in theatrical performances.  
 17. Ch'ing : Musical Vase, used in Buddhistic ceremonies.

#### WIND INSTRUMENTS.

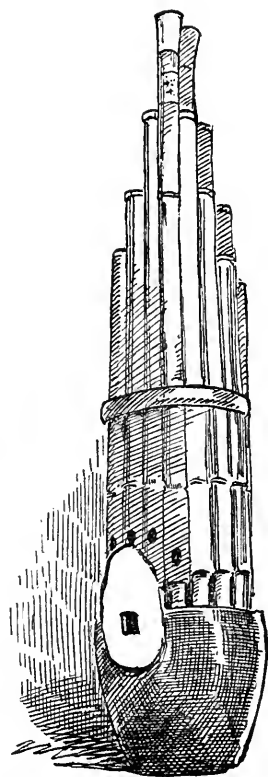
##### *A.—Bamboo, Reed, and Wood.*

18. Hsiao : Longitudinal Bamboo Flutes, twelve. These flutes are used only at Imperial Ceremonies.  
 19. Ti-tzŭ : Transversal Reed Flutes, eight. These flutes are very popular.  
 20. Lung-ti : Transversal Reed Flute, with dragon head and tail, used only at Imperial Ceremonies.  
 21. Ti-tzŭ : Transversal Reed Flutes, black stained, two.

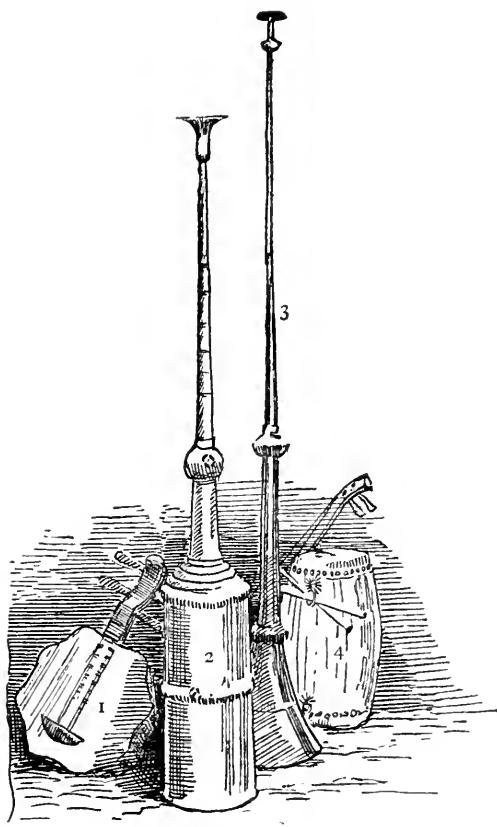




THE KANGTUNG OR LAMA TRUMPET. (*See page 148.*)



THE SHENG OR MOUTH ORGAN.  
(*See page 148.*)



MUSICAL INSTRUMENTS.

1. Moon Guitar. 2. Funeral Trombone.  
3. Lapa. 4. Drum.

22. Kuan-tzŭ : Flageolet, used at Funeral Ceremonies.
23. Shêng : Organs, used sometimes at Funeral or Wedding Processions, but specially at Imperial Religious Ceremonies. The proper way of playing on these instruments is by sucking, but sounds can also be produced by blowing.

*B.—Stone.*

24. Shih-Hsiao : Longitudinal Stone Flutes, two.
25. Shih-Ti-tzŭ : Transversal Stone Flutes, two. These instruments are nowadays very rare.
26. Hai-lo : Conch, used by soldiers and watchmen to convey signals.

*C.—Metal.*

27. Hao-tung : Funeral Trombones, four, used, as their name implies, specially on funeral occasions.
28. La-pa : Trumpets, three, used by soldiers to convey signals, but principally by knife-grinders to announce their approach.
29. La-pa : Trumpets, two. These instruments are specially used by the Lamas in their Religious Ceremonies.
30. Kang-t'ung : Dragon Trumpets, two, used only by the Lamas.

*D.—Wood and Metal.*

31. Sona : Clarionets, four, used at Funeral and Wedding Processions.
32. Sona : Clarionets, six. These instruments are used specially by the Lama priests in their Ceremonies or when they are called to assist at Funeral or Wedding Processions.

STRINGED INSTRUMENTS.

*A.—Played with Finger or Plectrum.*

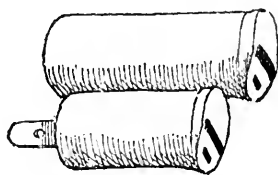
33. Ch'in : Seven-stringed Lute. This instrument is held in great esteem by the educated classes. It is used at all the Imperial Ceremonies.

34. Shê : Twenty-five-stringed Lute.
35. Tsang : Fourteen-stringed Lute.
36. P'i-p'a : Balloon-shaped Guitar, two. It is the preferred instrument of ballad-singers, and indispensable in popular bands.
37. Shuang-Ch'in : Octagonal, long-necked Guitar (four strings).
38. San-Hsien : Three-stringed Guitar, two. These are also favourite instruments of ballad-singers and strolling musicians.
39. Yüeh-Ch'in : Moon-shaped Guitar, two. A favourite instrument of Chinese ladies.
40. Yang-Ch'in : Copper-wire Harmonicon, two. These instruments are used sometimes in popular bands.

*B.—Played with a Bow.*

41. Hu-Ch'in : Four-stringed Violins, two. These are the most popular instruments in North China.
42. Erh-Hsien : Two-stringed Violins, six. These are very popular all over China.

PIGEON WHISTLES.—A collection of whistles to be tied to pigeons' tails. One of these whistles is bound, so as to stand erect, round the tail of one pigeon in every flock in order to keep the flock together. As he circles round, the wind whistling through the organ-like tubes gives forth a weird, plaintive sound, which after a while becomes anything but unpleasing to the ear.



PIGEON WHISTLES.

## 2. SHORT ACCOUNT OF CHINESE MUSIC.

The Chinese claim for their music the greatest antiquity. According to their annals, music was invented by the Emperor Fuhsi, some 3000 years before the Christian era. At that time, however, music was not regulated by any laws, nor were the instruments of a complicated kind. But under the Emperor Huangti (B.C. 2700), the art of music made important progress : a certain note was chosen as key-note ; the sounds were fixed and received names ; comparisons were drawn between the notes and the celestial bodies of universe ; music became a necessity in the State, a key to good government. After Huangti, his successors took pride in practising music and composing hymns ; and the post of music master was considered the highest dignity in the empire. The great Confucius himself spoke of music in the highest terms of sincere admiration, and recommended it as the best medium for governing and guiding the passions of men.

Chinese accounts describe ancient music as eminently sweet and harmonious, but without giving any idea of what it was like. Tsin-shih-Huangti (B.C. 246) ordered the destruction of all books : music books and instruments were included ; and, consequently, the tradition of music was lost. Subsequent emperors, especially Yüen Tsung (A.D. 720) and Kanghsi (A.D. 1721), made great efforts to revive music, and bring it back to its old splendour : but the discussions and contradictory theories of various writers put the whole system into confusion, and caused the art of music to sink to the last rank.

The Chinese assert that they discovered the division of the octave into twelve semitones nearly 3000 B.C. These twelve sounds were simply twelve perfect fifths brought within the compass of an octave, and forming a kind of semi-diatonic gamut, somewhat similar to our European chromatic scale. The sounds of the Chinese scale were

rendered by twelve bamboo tubes, called *lus*, or pitch-pipes. The ancient Chinese might thus have had *heptatonic* and *chromatic* scales in all the keys; they did not, however, reap such benefit from their discovery; for up to the time of the Yin dynasty (B.C. 1300), the scale in general use was composed of only five notes. These were called *Kung*, *Shang*, *Chio*, *Che*, *Yu*; or, compared with our notes, C, D, E, G, A. At the beginning of the Chow dynasty (B.C. 1100) two more notes were introduced in the scale; they were called Pienkung and Pienche; say our notes B and F sharp. The scale thus became: C, D, E, F sharp, G, A, B, C, the only difference with our gamut being the use of an F sharp instead of an F natural. Such a scale, queer as it may appear, is much more natural than our so-called *natural scale*, for it is formed of the seven first perfect fifths, C, G, D, A, E, B, F sharp, brought within the compass of an octave. This scale, which we may call the *ancient Chinese scale*, underwent no change until the rise of the Yuen dynasty, during the fourteenth century, the founder of which was Kublai Khan, the grandson of Genghis Khan. These invading Mongols brought with them a gamut and a system of notation different to that used by the Chinese, and the origin of which may perhaps be traced to Europe, through Genghis Khan. The notes of that scale were:

Ho,	sze,	yi,	shang,	che,	kung,	fan,	liu,	or
c,	d,	e,	f,	g,	a,	b,	c,	

a scale perfectly identical to ours. This new notation became rapidly popular, because the characters representing the notes were very simple in comparison with the complicated signs of the ancient scale. But while some musicians adopted the new scale altogether, some others only adapted the new names to the old scale, so that some confusion naturally arose from the simultaneous use of F natural and F sharp. Kublai Khan, who always paid strict regard to the ancient laws and customs of the conquered Chinese, endeavoured to reconcile the two scales by introducing

F sharp in the modern scale, under the name of Kow, and the following gamut :

Ho, sze, yi, shang, kow, che, kung, fan, liu, or  
c, d, e, f, f<sup>#</sup>, g, a, b, c,

remained in use during the ruling of the Yuen dynasty.

During the fifteenth century the Ming dynasty excluded from the gamut all the notes producing half tones, and only employed the notes :

Ho, sze, shang, che, kung, liu, or  
c, d, f, g, a, c.

The present dynasty, the Tsing, reverted to the gamut of the Yuen dynasty, with the exclusion of the note Kow, or F sharp. The Chinese gamut of the present day is thus :

Ho, sze, yi, shang, che, kung, fan, liu, or  
c, d, e, f, g, a, b, c.

By this we see that not only the names of notes have been changed, but the principle of the scale is no longer the same : the ancient scale required an F sharp, the present scale has an F natural, and the place of the half tones is consequently changed. These half tones, however, are seldom used ; they have never been well understood by the majority of Chinese ; and now, to avoid all possible confusion, they are carefully left aside. The present Chinese theoretically admit seven sounds in the scale, but practically they only use five, and rest satisfied with the pentatonic, or five notes gamut. This pentatonic gamut is also different from the ancient five notes gamut. The ancient gamut was composed of the notes :

c, d, e, g, a, c.

The new pentatonic scale is composed of the notes :

c, d, f, g, a, c.

The ancient names of notes are only met in books. The modern names are so much easier, and not only express

the sounds, but also indicate the pitch of the notes. The music of the Chinese is written, like the language, in vertical rows of characters from right to left. They have, consequently, no need of a stave.

A written piece of Chinese music cannot be deciphered or read at first sight, for the following reasons :

1. The value of notes cannot be ascertained, because there are no signs to distinguish a minim from a crotchet, a long note from a short one. Rarely one finds one or two characters written somewhat larger than the others, but this implies rather an emphasis than a long-drawn note.
2. Rests, pauses, &c., are seldom indicated. A little angle is occasionally employed, but it may stand for any short period of time, and it has no definable duration.
3. There is no division into bars. Time is sometimes indicated by little dots at the side of the notes, but not as a rule.
4. The Chinese use no chromatic scale, and they have nothing resembling our sharps, flats, &c. ; that is, signs which in a piece of music sharpen or flatten certain notes, and produce those charming effects the beauty of our music.

It is easily perceived that Chinese musicians must be often puzzled when reading a new piece. The total absence of signs indicating the value of notes, the pauses, the time, &c., makes it quite impossible to learn a tune by merely reading the written notes. The best Chinese musician could only conjecture the general form of a written piece shown to him for the first time ; to be able to decipher it he must first *hear it played*. Therefore all the tunes are learned by tradition, and are continually modified by the individual taste of the performer, so that after a lapse of time the tunes become quite different from what they were originally, and scarcely two musicians will be found to play exactly the same notes when performing the same piece of music. But Chinese musicians do not

exhibit any peculiar anxiety about exact justness of pitch or intonation. They content themselves with an "*à peu près*," an approximation, and within the compass of ten or twelve unchanging notes they find an infinite number of airs, which amply satisfies the requirements of their simple tastes.

*Ritual Music*—Under the name of Ritual Music must be comprehended all music performed at Court or at the Religious Ceremonies of the Ju-chiao, or "Religion of the Litterati," of which the Emperor is the Supreme Chief. These ceremonies take place at fixed epochs; for instance, the 21st of December is invariably fixed for the worship of the spirits of heaven; the 21st of June for the worship of the spirits of earth; during the spring and autumn lucky days are chosen for the worship of Confucius and the spirits of departed sages; at other times ceremonies are performed at the temples of Agriculture, of Ancestors, of the Sun, of the Moon, &c., &c. Most of these ceremonies take place during the early hours of the morning, and are always terminated at sun-rise. The Emperor either goes himself or deposes one of the princes or a high dignitary to conduct the ceremonies. Everything connected with those ceremonies is minutiously regulated; the number of musicians, of dancers, of instruments and utensils of all kinds, of movements, genuflexions, and even of words, is rigorously fixed.

The music performed at those ceremonies consists ordinarily of hymns sung in unison by six precentors, and accompanied, also in unison, or in octaves, by the whole orchestra. The notes of the hymn are all equally long, and the movement is exceedingly slow. The dancers are grave personages, who, by their attitudes and evolutions, must convey to the eye the feelings of veneration and respect which are expressed in the words of the hymn.

The instruments employed at those Ceremonies are held sacred to the people, and it would be considered a profanation to use them in Popular Music. They are played



by musicians belonging to the Board of Rites. The most noteworthy instruments are :

1. The Stone Chimes, composed of slabs of sonorous stone suspended upon a frame.
2. The Bell Chimes, composed of bells suspended upon a frame.
3. The Seven-stringed Lute, called Chin.
4. The Shê, another lute with twenty-five strings.
5. The Paisiao, a kind of Pandean-pipe, composed of sixteen bamboo tubes, arranged upon a wooden frame.
6. The Shêng, or mouth harmonium, composed of seventeen bamboo tubes inserted in a calabash.
7. The Hsiao, or flutes played by the upper end.
8. The Titzŭ, or transversal flutes, ornamented with dragon heads and tails.
9. The Chu, or square wooden box, which is struck only at the beginning of each strophe.
10. The Wu, having the form of a tiger lying on a wooden box. It is struck to stop the music.
11. Drums of various sizes, some suspended upon a frame, some resting upon a table, some others held in the hand, and all richly painted and adorned.

*Popular Music.*—Under this title are grouped all theatrical, ballad, processional, and ordinary street song music.

Theatrical performances are perhaps the most favourite amusements of the Chinese. The theatre was introduced in China during the Tang dynasty. Dancing, which had been the only kind of performance known up to that time, had become so licentious that the Emperor, Yüen Tsung (A.D. 720), thought it necessary to prohibit it; and in place of dances he instituted theatrical performances. This Emperor paid the greatest attention to the arrangement of musicians and actors; he gathered round him the artists of all kinds; he established schools for the instruction of singers and players, and he selected several hundred girls, whom, it is said, he himself taught to sing.

Chinese dramas and pieces of a certain length are ordi-

narily divided into acts, or *chē*, and they are often preceded by a prologue, in which the various personages come on the stage to mention their names, qualities, and the part they are to take in the piece.

The singing is the privilege of the principal actor in the piece. He represents generally a person of great virtue and moral qualities, and his singing consists in pompous eulogies of what is good and commendable. The singing is frequently a kind of recitation, and the way the orchestra accompanies, in broken, sudden chords or in long notes, bears a striking resemblance to what we call in western music, the recitative style.

The aim of Chinese pieces is mostly to reform the moral character of the spectators by convincing them that a just punishment soon or late attains the wicked; and that honesty, filial piety and industry are infallibly rewarded by riches and honours. The triumph of virtue and the chastisement of crime form the basis of those pieces.

The Chinese language is admirably adapted for punning purposes, and Chinese actors do not fail to embellish their parts with play upon words, and the absurd mistakes occurring through the similarity in the sounds of various characters: these puns are sometimes of the most childish kind, and the pleasure they cause to the audience is evident enough, by the candid frank laughter of the spectators.

Chinese songs and ballads are arranged very much like ours. They are divided into couplets, and the subjects they treat of are much the same as those treated in our own songs. Some are highly sentimental, some relate sad events, some are of a comic character, and some are meaningless.

In most cities there are concert-halls, where for a few cash (ten cash equal one penny) the public are admitted to hear a song or a ballad. The constant affluence of spectators, the courage they show in standing in those uncomfortable halls for hours, the attention with which they listen to the singer—following him through each phase of some exciting adventure and exhibiting such emotion at

any affecting picture of suffering or indulging in such hearty laughter when the subject is of an amusing kind—prove that music is the most favourite recreation of the Chinese.

A Chinese orchestra is ordinarily composed of one singer, one guitar or p'ip'a, one three-stringed guitar, one violin, one flute, drums and castanets. All these instruments play in unison with the voice.

Chinese melodies puzzle us at first. They do not leave any durable impression upon our minds, because they are never definitely major nor minor, but are constantly floating between the two. The natural result is that they lack the vigour, the majesty, the sprightliness, the animation of our major mode ; the plaintive sadness, the tender lamentations of our minor mode ; and the charming effects resulting from the alternation of the two modes. They also lack the variety of key-notes, the alternation of softness and loudness, the swelling and accentuation of notes, the interchanging of time and movement ; and for all these reasons cannot but appear, from our point of view, monotonous and uniform.

However, the Chinese—and they are some three hundred millions—understand and appreciate the beauties of their own tunes ; and the following fragment from one of their songs will show that they wish everybody to agree with them :

As I have come to your country to stay a short time,  
A ballad I will sing without reason or rhyme ;  
I may sing out of tune,—too low or too high,  
I cannot please all, but, however, I will try.

Some like to hear songs, some themselves like to sing.  
Those who like best to listen your seats hither bring ;  
If you like a good song, hear me sing at your ease ;  
If you don't,—you can listen or not, as you please.

And a few verses farther the singer adds :

If you don't like it that way, I will sing till you do.

## 3. PROGRAMME OF CHINESE MUSIC.

## I. INSTRUMENTAL PIECES.

## 1. HOA TCHOU KO—CHINESE NATIONAL ANTHEM.

*Slow.*

The musical score is written for two staves, Treble and Bass clef, in 2/4 time. The key signature has one flat (B-flat). The piece is marked 'Slow.' at the beginning and 'Slower.' towards the end. The melody is primarily composed of chords, with some single notes in the bass line. The piece concludes with a double bar line.

## PARAPHRASE.

“Great Son of Heav’n, Thy glories shine  
 Reflected in thy Land divine;  
 Throughout the world’s wide regions known,  
 Thy voice is heard, Thy power is shown.

Wise laws, pure justice, blessings rare,  
Through Thee may all Thy subjects share !  
May Fortune smiling bless Thy reign  
With harvests of abundant grain !  
Be Thine the virtues to unfold,  
Which graced the Patriarchs of old ;  
Through laws and counsels rising high  
O'er Monarchs of an age gone by,  
While distant Nations tribute bring,  
Of Peace, the pledge and offering ! ”

2. TA PA—PAN—THE EIGHT BOARDS.

(Supposed to emanate from the pen of the great Emperor Kanghsi.)





## 3. KAI SHU-PA'RH—OPENING THE HAND.





4. TA 'HUA-KU 'RH—THE FLOWERED DRUM.

*Lively.*



5. TA KU-PA'-RH—THE LARGE DRUM.

*Quick.*





## 6. LIU CHING NIANG—THE MAID OF THE GREEN WILLOW.





7. KU-NIANG-PIAO—THE GIRL'S WATCH.

*Lively.*



8. MAMA HAO MING-PAI—MOTHER UNDERSTANDS ME WELL.

*Allegretto.*



## 9. FUNERAL MARCH.



## 10. WEDDING MARCH.

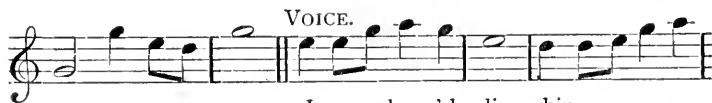


## II. VOCAL PIECES.

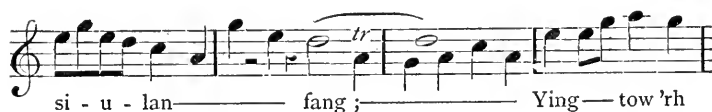
### 11. CHIN-LAN-FANG—ALONE AT HOME.

ORCHESTRA.

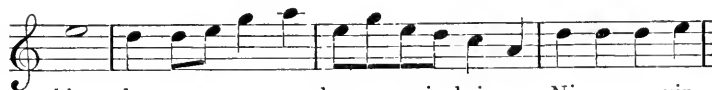
*Moderato.*



I— kang'rh li chin—



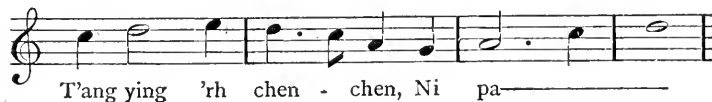
si - u - lan— fang ; Ying— tow 'rh



k'ow, hu— hwan mei hsiang : Ni pa - yin



t'ang— chang— shang.



T'ang ying 'rh chen - chen, Ni pa—



mên— kwan— shang.

This song is written on the five watches of the night, and is the expression of the tender wailings and plaintive thoughts of a young wife whose husband is absent on military duty. He returns unexpectedly, and her joy, as she expresses it, could not be bought for a ton of gold.

## 12. WANG-TA-NIANG—DAME WANG.

*Moderato.*

Sha-chwang, Sha-chwang wai - - ya, Ke - pi - rh

shang ting tang ; ——— Chi - e - rh wên shêng

shwi - - ya? Ke - pi - rh Wang - ta - niang——

—— Wang - ta - niang Chin-mên tswò tsai

ká - o - tang shang. Chin-mên tswò tsai - ka - o

tang - shang. Y ho'rh y ho'rh hai! . .

A young beauty being ill, is visited by her neighbour, Madam Wang. Dame Wang proposes to call in a doctor, then a Buddhist priest, then a Taoist priest, then a Lama priest, then a gipsy; but the young lady objects to those propositions, pretending that a doctor with all his drugs, a Buddhist with all his prayers, a Taoist with all his exorcisms, a Lama with all his chantings, and a gipsy with her incantations, are all powerless to help her. She is profoundly in love; that is the truth of it, and she wants Madam Wang to take the necessary steps for a matrimonial union. If she refuses, or if the marriage is impossible, wel . . . she will die broken-hearted.

13. YEN<sup>2</sup>-HUA-LIU-HSIANG—THE ABODE OF LOVE.

*Allegretto.*

Yen - - 'hua— ya—

- liu— hsiang— Nü—

Chün— chai—

- ya— Lien— ch'a— kwan—

- fên, Yü - tan - 'hua - rh kai - ya.

Là— ch'i - lo lan - cha-o pai, a—

a— ai ya! y ho'rh

ai - - ya! Là - - - ch'i - lõ lan - cha-o

pai, a — a —

## 14. TA HSIN CH'UN—THE WIDOW'S LAMENT.

Chêng yü - ê li—— ta hsin ch'un——

kwa - fu fang chung kow wên hsin kwa-fu nien

chang san-shih-êrh loipu ya - yǐ-yo ! i - shih-ch'isu -i——

kwo . . . la mên, yǐ ya - yǐ - yo !

The couplets of this song are arranged somewhat in the following manner :—

The first month is the beginning of Spring.  
 A widow in her room is sitting pensively.  
 She is thirty-two years of age. Heigho !  
 She was married at seventeen. Heigho !

The song describes the griefs of a widow whose husband was prematurely taken away from her. There are some forty-eight couplets arranged on the twelve months of the year. Each month reminds the lonely widow of a happy day passed with her husband. She is alone now, alone with her recollections of the past ! She must stay at home ; she must dress in black or in white ; she may not use rouge to beautify her face ; she may not go to the theatre, to the fair, or any other place of amusement ! In a word, the song gives a minute description of the thousand and one inconveniences to which a Chinese widow is subject.

15. 'HUA SHAN MIEN—PAINTING FANS.



Tien - tsin chang si - - yang li - u ching, yo -

- - yī - ko mei nū Po - su - ying. Chwên hsiê tan Ching

hwei hwa-hwa, Chê chia-jên shih-chiu tung, chang fu nan hsiê yung kung, Yen

kau chi la - i tao - sze - yüê chung.

In the western suburb of the city of Tientsin lives a woman of nineteen years of age. She is a renowned artist-painter; her speciality is painting on fans the most interesting scenes of Ancient Chinese History. Having stated this, the song goes on to depict the personages represented on the fans.

16. SHUAI CHING CHIA—BREAKING THE LOOKING-GLASS.

*Slow.*



Wang - erh - chi - é - tsai—

shu— chwang—

## ORCHESTRA.



## VOICE.



Low

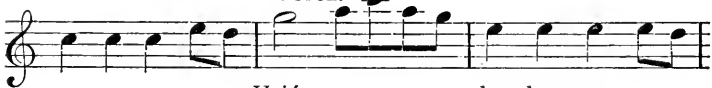
## ORCHESTRA.



sheng



## VOICE.



Hsié y — sha chwang —



chi liang mo mo - ngan sze —



- chen - yin — hwei - sze chin chin —



hu - jan siang - ch'i chien —





ORCHESTRA. *tr*

*tr* VOICE.

Ming —————

ORCHESTRA.

ko —————

VOICE.

Y ————— ch'u ————— liu - ni -

- en ————— to. —————

The lamentations of a young lady whose husband has gone to the capital to pass his literary examinations. He has not been heard of for six years, and during that time his inconsolable wife has not ceased to fill the house with her continual complaints and the signs of her great grief. Her permanent state of melancholy has gradually rendered

her temper highly excitable. On one occasion, seeing her face represented in the looking-glass, she asked the glass to show her the face of her husband, but, of course, without success. Thinking her failure due perhaps to the glass being dirty, she directed her maid to clean it ; but, notwithstanding the most careful cleaning, the result was the same. Highly incensed at the impudence of the rebel glass, she flung it against the wall and broke it into a thousand pieces.

17.—HSI HSIANG : THE WESTERN PAVILION.

This song is an extract from one of the most renowned Chinese novels. A young lady, *Ying-Ying*, being profoundly in love with a young student, *Changshang*, sends her maid, *Hungniang*, to arrange an interview with a view to matrimony. As the young man is somewhat *naif*, Ying directs her maid to spare no efforts to induce him to see her. First she is to tell him that Ying is ill, and begs him to write a prescription. If he declines, she is to frown, get angry, break his inkpot, tear his books, scratch his face. The maid goes and acts as directed, but her arguments, conclusive though they be, fail to convince the student.

18.—LING KUAN MIAO : THE LINGKUAN TEMPLE.

Under the Emperor *Tao-Kwang* (some fifty years ago), one of the most renowned nunneries in Peking was discovered to be an opium den, where princes and leading noblemen used to assemble. The Emperor's edict, sentencing to death anyone convicted of having sold, concealed, or smoked opium, had just been issued. The police having found out the secret of the convent, they arrested every one in it.

19.—YING-HO TUI-SHIH : MAKING VERSES WITH A BIRD.

Two young ladies while walking in the garden are accosted by a beautiful bird, and asked to improvise in

verses. They accept, and put questions, to which the bird answers readily. After a somewhat long disquisition on various subjects, the girls find nothing more to say, and are therefore subjected to the mockery of the bird, who has to fly away to escape being stoned to death.

**20.—MA-CHA SUAN MING: THE LOCUST'S FATE.**

An old locust fell sick, and the locust doctor was sent for; he predicted the rapid approach of death, and said nothing else was left but to make preparations for a splendid funeral. The fatal day having arrived, the young locusts and their friends assembled in large numbers, but, just as the cortege was starting, down came a big bird which swallowed them all up.

**21.—SHIH LI TING: THE TEN MILES' PAVILION.**

The daughter of a state minister, while travelling with her mother, and temporarily living at a country hotel, has fallen in love with a young student. A brigand chief, who has seen the young lady, carries her away. The mother, in despair, vows to marry her daughter to the man who will save her. The student successfully rescues her, and brings her safe into the arms of her mother; and at a later period he receives the prize of his courage.

**22.—PAI SHOW TU: THE SEAL OF LONGEVITY.**

A boy's parents having consulted a fortune-teller about their son's destiny, learn with consternation that he is doomed to die at the age of nineteen. In their extreme affliction they address a fervent supplication to the southern and northern stars. These two deities, touched with so much filial love, cancel the fatal decree, and allow the boy to live one hundred years.

**23.—TS'ENG TS'ENG CHIEN HSI: THE LADDER OF HAPPINESS.**

A song explaining how, step by step, we arrive to happiness and supreme contentment.

**24.—PIEN KUAN T'IAO : THE ENAMOURED SNAKE.**

Hsu-hsuan, a young student, on his way to the capital to pass his literary examinations, is accosted by a young lady who, as it is raining, asks him to share his umbrella. On the way they fall in love with each other, and are subsequently married. The young man eventually learns that he has been united to a snake in human form, and he retires to a Buddhist monastery to escape persecution.

**25.—ERH HSIEN TSAI YAO : THE TWO SPIRITS GATHERING HERBS.**

Two cousins go to the mountain to gather medicinal herbs, but during their excursion they are carried to Heaven by a fairy. When they come back to their homes, they find everything changed, and do not recognise any one. Upon their mentioning their names, they learn with astonishment that such persons disappeared 400 years ago. Under these circumstances they decide to go back to the mountain, and, when there, they are again carried to Heaven.

**26.—LIANG-KOW PAN-TSUI : THE CONTESTED LAMP.**

A young married couple have only one lamp, and this is placed in the centre of the table. The husband, a student, pretending his work to be of great importance, draws the lamp towards him. His wife, an embroiderer, objects to his pretensions. A discussion arises, and the husband yields; when the wife, proud of her victory, generously gives him the whole light, and encourages him to study assiduously that their position may improve.

**27.—MA-CHANG : THE REJECTED WIFE.**

A man, Hsué, having lost his property, abandons his wife and emigrates to another state, where he enlists as

a soldier. Through his courage, boldness, and natural abilities, he rises rapidly to the most eminent position ; but at the most unexpected moment, his wife, whom he has completely forgotten, appears before him and unveils his wickedness to the Emperor. Hsué vainly tries to deny her statements, but the wife, having exhausted her wrath, cuts her throat, and so convinces every one present of the veracity of her accusations. Hsué, judged unworthy of occupying any official position, is degraded and banished.

**28.—HAN-SIANG-TZU SHANG-SHOW : BIRTHDAY CONGRATULATIONS.**

It was the Emperor's birthday (during the Tang dynasty). All the high officials had been invited to an imperial dinner, and were sitting round the tables according to their respective ranks. Suddenly the assembly were struck with terror by an extraordinary apparition : The god Han-Siang-tzu, sitting on a cloud, was seen entering the hall and stopping before the Emperor. The god said he was sent by the chief of the heavenly spirits to present his congratulations to the Emperor, and offer him some heavenly fruits and wine. Every one listened with the most respectful admiration, for it was an evident proof of good government, and a sign of heavenly protection.

**29.—YEN-KWEI TZ'U T'AN : THE DEMON OF OPIUM.**

This song commences with an admonition to the people to keep away from opium. The story is then related of a man who was rich, who possessed everything that makes a Chinese happy ; but he was addicted to opium smoking, and through his inveterate passion for opium he lost or sold his property. The song shows the wretched man falling degree by degree to the extreme limits of misery.

**30.—K'U-CHANG : WEEPING ON THE WALL.**

*Tsin-She-Hwang-Ti* (some 200 years B.C.), the destroyer of books, ordered *Fan-chi-leang* to build the Great Wall, to

prevent the northern barbarians from invading China. This worthy official died at work, and his wife performed a long and fatiguing journey to bury him and cry on his tomb. Being in a wild country, and having nobody to help her, she wrote with her finger an epitaph on the tomb freshly filled in. Having performed this sacred duty, she threw herself in the stream; an act which was judged so meritorious by the Emperor, that he ordered a temple to be built in her memory.

**31.—TAN YIN FEI-HU : THE BRIGAND FEI-HU.**

The brigand chief, Fei-Hu, accidentally met Ying Ying, a beautiful young lady, and, struck by her angelic beauty, resolved to make her his wife. In consequence he watched the young lady, and on a favourable occasion surrounded the temple where she was praying, and carried her off.

**32.—SUNG-CHIANG SO-LO : SUNG-CHIANG'S VENGEANCE.**

Sung-chiang is a man of great physical strength and natural abilities. His reputation for courage is so great that he is offered by letter the post of brigand chief by a powerful band living in the vicinity. Unfortunately he loses the compromising letter, and it is picked up by his wife, a woman of bad character, who hates him and wishes to get rid of him. Armed with this important piece of conviction, the woman threatens to give him in charge if he does not submit to three conditions she dictates: 1. To leave her; 2. To abandon her the property; and 3. To beg her pardon on his knees. This last condition, which is considered by Chinese the superlative of humiliation, infuriates Sung-chiang to such a point that he kills her on the spot. He then constitutes himself prisoner, and he is banished for life.

**33.—MANG-PANG : THE HAPPY DREAM.**

This ballad is an extract from the very renowned Chinese novel "*Hsi-hsiang*," the Western Pavilion. A young lady,

Ying-Ying, in her sleep, dreams that her betrothed, who has gone to the capital to pass his literary examinations, has been successful, and has gained the first degree—senior wrangler—a fact which afterwards proves to be true.

**34.—PAO HO-TZU : THE MYSTERIOUS BOX.**

Liniang, the Emperor's second wife and the mother of the heir to the throne, wishes to preserve her child from the ambitious designs of the First Empress. To that effect she puts it in a box and directs her faithful attendant to take it secretly out of the Palace. But entering or leaving the Imperial Palace is not an easy matter. The servant is seen by the very person he wishes to avoid, the First Empress, and threatened with a severe beating if he does not show the contents of the box. But the cunning slave says it contains presents for Prince Pata, whose birthday it happens just to be ; and without waiting a reply he runs away and escapes with his burden.

**35.—YU CHIA LO : FISHERMEN AT HOME.**

A description of the pleasures which await fishermen when they come home after their arduous task. We hear of the kind embraces of wives and children, of the gathering round the family table, and of the many stories told to the dear ones.

**36.—LO-CHANG SWAN-KWA : LO-CHANG'S DESTINY.**

Lo-chang, a wealthy nobleman aged twenty-two, consults a fortune-teller about his future destiny, and he receives the unpleasant news that he will be killed at war before another year has elapsed, a prophecy which the event confirmed.

**37.—KWANG SI-TING : THE WALK TO SI TING.**

A rich lady pays a visit to the fair at the Si-ting temple. The song minutely describes the lady's dress, the ornaments

of the carriage, the incidents of the journey, the articles exhibited for sale at the temple, and the tricks performed by the conjurors.

38.—CHWANG-TZU SHAN-FÊN : FANNING THE GRAVE.

This is the story of a husband who, at the point of death, asked his wife not to marry again until the earth on his grave was completely dry. The wife promised ; but, when her husband was buried, finding the earth was drying too slowly, she went every day with her fan to help Nature, so anxious was she to marry again.

III.—OPERATIC PIECES.

39.—CHUI-HU HSI-CH'I : THE MAN COURTING HIS OWN WIFE.

The very day of his marriage a young man is ordered to join the army to fight the enemies of his country. After ten years (during which time his wife, though very poor, has remained faithful to him) he comes back in the uniform of a general. He meets his wife, whom, however, he does not recognise, and finds her so pretty that he cannot restrain himself from uttering his admiration ; and when a few minutes later he meets the same lady in his own house and is told that she is his own wife, his joy is unbounded and he rushes to embrace her. But before he is permitted to do so, he has to sustain a long sermon on his unfaithfulness and his fickleness in courting the first pretty face he happens to meet.

40.—PEI-T'ANG : THE MEN WHO FEAR THEIR WIVES.

Two married friends mutually accuse each other of being afraid of their wives. They both deny the charge and offer to bet a certain sum. Each of them puts his wife in the secret and, of course, to win the wager the wives consent to temporary ill-treatment. Everything goes well so far ; the two husbands have convinced each other that they don't fear their wives. But, as the promised money is not forthcoming, the wives first beat their respective husbands and



then push them out into the street with boards on their backs stating that they fear their wives.

41.—TA MIEN KANG : THE IMPROVISED MARRIAGE.

A young lady, tired of her spinster life, wishes to marry, and presents a petition to that effect to the District Magistrate. The application for a husband creates an amusing scene. The magistrate proposes each of his assistants, but she declines them all, preferring the worthy *magistrate* himself. She at last condescends to marry the *policeman* !

42.—CHU TA KANG : THE CROCKERY-MENDER.

A crockery-mender, loaded with his utensils and implements, goes about the streets advertising his profession. Madam Wang, an elderly lady, gives him a vase to repair, but the clumsy workman drops the vase and breaks it. A serious discussion ensues. The crockery-mender boldly offers to marry the dame to compensate her loss : and this funny conclusion is eventually come to.

43.—SSŨ TA MAI : THE FOUR SALES.

In this piece the *dramatis personæ* are :

1. A husband whose better half is not very kind to him. The end of conjugal discussions is ordinarily a good beating. He has at last grown tired of being always the receiver of stray thumps and has therefore taken the resolution of selling his wife. To stir up his courage he has been absorbing spirits more than usual, and when he enters the conjugal abode he describes unknown geometrical figures.

2. His wife, as usual, meets him with the broomstick. She receives the threat of being sold with such affected pleasure that her husband is quite surprised and resolves to keep her. "If you beat me again," he humbly says, "I will beg your pardon on my knees."

44.—TSAI LOW PEI : THROWING THE APPLE.

The daughter of a wealthy official has publicly announced her intention to enter into matrimony, and therefore has

convoked all the young men of the district to assemble at her house to enable her to choose a husband among them. At the appointed day the young men assemble and wait anxiously their fate, for the lady not only is extremely rich but also beautiful as an angel. At the fixed hour she goes on the balcony while the candidates remain below. Gazing at the crowd of young lords and well dressed pretenders, she sees among them a friend of her childhood, the son of an ex-minister of State, poorly clad in cotton clothes. To him she throws the apple and, notwithstanding all the remonstrances of her family and friends, she persists in her choice and marries him.

45.—WANG K'AN CHIAO: WANG THE DONKEY-DRIVER.

Wang occupies the menial position of donkey-driver ; but he pretends that he has seen better days. Anyhow he is now only a donkey-driver, and his business is to shout as hard as he can : Ku lü, a !—Donkey, eh ! . . . . After some vocal exertions he is accosted by a young dame who wishes to engage him for a trip to the country. An amusing discussion, full of untranslatable puns and innocent plays upon the words, arises about the fare ; the matter being settled advantageously for both parties the lady gets up *à la califourchon* upon an imaginary donkey, and away they go across the stage. During the journey *Wang* relates his adventures, and his fair rider tells him stories. When they fancy they have arrived at their destination Wang receives his fare and a kind good-bye.

CONCLUSION.

These few pieces do not by any means exhaust the programme of the Chinese musicians: their *répertoire* is as extensive as it is varied. The only aim of this short account of Chinese music and this little collection of songs, is to enable the public to understand the Chinese vocalists, and to form an idea of the music of one of the most important branches of the human family.

## OPINIONS OF THE PRESS.

*Standard*, July 17, 1884.

The Chinese Court is one of the most remarkable and interesting in the Exhibition. Intrinsically it has great merits. The objects are selected with judicious care, and represent all grades of Chinese life, being especially indicative of the highest phases of Chinese civilisation. But this is not all, nor even the highest phase of the interest it possesses. That highest interest is in the pains which this vast, ancient and exclusive Empire is taking to associate itself with the paths of peace and commerce in every field of Western civilisation. In Paris, Vienna, and London, China has put in its appearance, and has devoted funds and its best abilities to present its contributions in a manner and with a display worthy of association with the other great nations of the earth. To take the Chinese Court as a whole, the arrangement and decoration are in excellent taste and very handsome. The decorations and inscriptions have a quaint aspect to our eyes, but nevertheless a pleasing and an attractive effect. As we enter into the details we see more of the scope and purpose of the Exhibit, and get an insight into some of the motives and aspirations of the contributors. The initiative was taken by Sir Robert Hart, the Inspector-General of Chinese Customs, in February last. Consequently—although the Court is only now opened—no time has been lost ; and considering that communications had to be carried on with the Chinese Government, and the goods to be selected and sent over, very great expedition has really been exercised. With Sir Robert Hart there have been associated on the Commission Mr. G. D. Campbell, Mr. James D. Hart, and Mr. George Hughes, with Mr. Neumann as Secretary. Their correspondents in China, entrusted with the selection, were Mr. A. E. Hippley and Mr. F. Kleinwachter. The goods actually arrived in this country the first week in June.

The Court is entered through a pailou, or open gateway, such as is common in the streets of Chinese towns and official residences. On either hand of the way are Chinese shops, four in number, with veritable Chinese merchants, and Chinese goods and curios. The fronts were made in China, and are decorated with signs and inscriptions giving the names of the owners, and the kinds of wares

each deals in. In one Mei-chih-hsiang of Hankow sells pipes, white and black and brazen. The second is a Canton shop wherein Kuang Lien-hsing has a stock of fancy goods. In the third Yung Hêngchin, from Kui-Kiang, has various chinawares and other goods of all prices to suit all customers and everybody's means and desires. The fourth is also a china shop, Yui Hsing-Lung, from Pekin, being the dealer; and here may be seen some of the valuable Cloissoné ware, ancient and modern, many of the pieces being of rare quality and high price. These Chinese shopkeepers have come here to sell their goods, and their presence adds to the other indications of the desire of the Chinese authorities to cultivate friendly and business relations with, to them, hitherto, the outside world. Next to be noticed are the various cases and stands of ordinary goods—grain, pulse from the Northern Provinces—no market in the world being better supplied with corn, game, and provisions than Pekin; tobacco from Hankow, in which commodity a large trade is there growing up; silks, cotton piece goods, boots, shoes, hats, musical instruments, including the Kang t'ung or dragon trumpet, and carved soapstone ornamental articles from Foo-chow. There are educational books, and some most interesting examples of the literature of China; and what strikes one very forcibly are the numerous translations of the scientific works of Tyndall, and other of our English philosophers and scientists.

The central portion of the Court represents the domestic home of the higher class, there being a reception-room on one side and a bedroom on the other, separated by a carved screen. In the reception-room the furniture is of black wood inlaid with marble and porcelain, and decorated with cushions faced with straw plating on one side for summer use, and with satin on the other side for winter. Disposed about the apartment are foot warmers and hand warmers, fitted with charcoal pans. The floor is partly covered by a thick Eastern carpet, and on the side wall of the Court there are hung two silk carpets from Pekin, which are examples of the other kinds of carpet in use in the country.

The bed-room is furnished with goods from Ningpo, and, like the reception-room, contains furniture suitable for both seasons of the year. The summer bed has its mosquito curtains, while the winter bed is appropriately covered for the inclement season. In the apartment there are full-sized models of the lady of the house, and of the nurse with her baby. The dressing-table, the powder and cosmetic boxes, the polished metal mirror, and all the other usual accessories are duly arranged and with good taste. The panels of the wood screen separating these rooms are filled with thick coloured paper, speckled with gold leaf. In connection with these apartments, a Chinese brazen stove is shown. Surrounding the rear end of the Court are wall cases containing a very considerable series of full-sized, fully-dressed figures, including nobles of the highest rank; and it

is noteworthy that the whole of these lay figures are fully dressed, even to the underclothing.

The further extremity of the Court is occupied with, on the one side, part of a bridal possession, and on the other by a large model of a funeral car of about a sixth or an eighth of the actual size of the original. There is also near it a small model of a crematorium from Canton, and in front of this is to be seen the full-size model of a corpse prepared for incremation. The bridal chair is handsomely covered with embroidery and golden ornaments, and is supported on two long red poles, by which it is borne on the shoulders of eight stalwart coolies dressed in imperial blue, and having bushy flat black round hats of turban-like shape on their heads. The joviality and merriment depicted on the faces of these models, and their tripping sort of gait, are very amusing, and quite in keeping with the happy incident in life they are intended to display.

The model of the catafalque is liable to much misconception, being itself of considerable size. The model coffin in its interior, however, considered in proportion to an ordinary European coffin, will at once raise in the mind some idea of the gigantic proportions of the Chinese funereal paraphernalia, and there will be no hesitation, then, in believing the statements of travellers that such funereal cars are often drawn by sixty-four men, and even more on special occasions of high magnificence.

In this portion a Peking cart represents the ordinary vehicle of the country. It is light, but strong, and drawn by a very fine mule—for which class of animals a special system of breeding is said to be practised. The wheels are of very small thickness, and have strong iron tyres, studded all round with the enormous square pyramidal heads of the nails which fasten them to the wood of the wheel itself. From the cart to beyond the head of the beast there is a dark coloured canopy of woven fabric, supported forward by two light poles hinged on the shafts—a careful regard for the comfort of the draught animal, which might well be more generally followed.

*Morning Post*, July 10, 1884.

The Chinese Court was opened last night for the first time, and its magnificence filled all with delight. It is the second time that the Celestial Empire has prominently figured at the International Exhibitions at South Kensington, and too much praise cannot be bestowed upon the energetic manner in which, notwithstanding the shortness of time allowed and the great distance, the Imperial Government has responded, through Sir Robert Hart, to the invitation of his Royal Highness the Prince of Wales. The section has been notably increased in size since last year by the addition of the tea-room and restaurant, as well as of the shops, with their remarkable collections of Pekinese curios, Kukiang porcelains, Cantonese

fancy goods, and Hankow tobacco pipes and "smokers." The designs for the Chinese Pavilion, consisting of the tea-house and restaurant, were taken from some very old Chinese ivories in the South Kensington Museum, the various panels, fretwork, and balustrades, &c., being reproduced on a large scale by Messrs. Holland and Sons in a manner which reflects the highest credit upon their artistic taste. They have likewise carried out perfectly the instructions of the Chinese Commission in the elaborate decoration of the sections. Nothing can be imagined more interesting or attractive than this court, in which Chinese life, from the cradle to the grave, can be studied. Here is the interior of a Chinese bedroom, with its delicately-carved bedstead, hidden under richly embroidered curtains in an alcove filled with trellis work. In one corner of the apartment figures of women are seen at their toilette, while an infant sleeps quietly in its cot by their side. Opposite is seen a Chinese drawing or reception room, the furniture of which is of black wood and marble, and the hangings and carpets of crimson and gold, so splendid as to remind us of those described in the 'Arabian Nights.' Surely in just such a palanquin as yonder with its scarlet hangings and glistening bells and mirrors, was the Princess Badroulbador escorted through the deserted street of her father's capital on that memorable occasion when Aladdin just beheld her. There for certain is a model of that lucky youth in a cottage, and, perchance, the magician who changed the old lamps for new ones travelled in a vehicle in every way the *fac-simile* of that excellent mountain cart, with its cleverly-arranged awning for the protection of the mule from the sun, which is standing in front of the singular-looking hearse in which the Chinese of the better class are wont to convey their dead to their last resting-place. Figures, the size of life, of men and women of every rank and condition are stationed round the upper end of the section, and practically illustrate the various costumes of the empire at all seasons of the year. These figures are excellently modelled, and the costumes they wear are superb, disclosing in some cases the under garments, which are no less splendidly embroidered than the outer robes, some of which are extremely gorgeous. In one large case is a curious collection of educational works, showing what progress has been made in translating standard English authors into Chinese. Another case is filled by a singular collection of musical instruments, amongst which are several that are played upon by the orchestra in the restaurant. A number of admirably modelled little clay figures of men and women made at Tient-tsin, will be found in several cases, and these are most instructive, as illustrating the domestic manners of the people. The scene when illuminated by the electric light and by the innumerable Chinese lanterns was really enchanting, and to add to the effect, came occasionally the strains of the quaint music which the Chinese so greatly admire.

*Times*, July 10, 1884.

Of the contents of the court little more can be said on this occasion than may serve to direct attention to the interesting character of the collection which, through the exertions of Sir Robert Hart, the Inspector-General of Chinese Imperial Maritime Customs, has, with the sanction of the Imperial Government, been sent to this country as a proof of the friendly disposition of China towards this country and of a desire to pave the way for the establishment of a closer intercourse between that empire and the West. As this exhibition followed so soon after the Fisheries Exhibition there was but little time to arrange for the representation of China, and as a matter of fact, it was only in February that Sir Robert Hart obtained the sanction of the Imperial Government to prepare this collection. He and those acting with him on the special commission in China, Mr. A. E. Hippisley and Mr. F. Kleinwächter, have certainly exerted themselves to good purpose to illustrate the domestic life of the Chinese; and under the direction of Mr. J. Duncan Campbell and his brother commissioners in this country, Mr. James H. Hart and Mr. George Hughes, the operations of the contingent of Chinese workmen and shopkeepers who have accompanied the exhibits have produced a display which is in its way unique. Here may be seen an official Cantonese reception room fitted up with the handsome furniture of marble and carved wood inlaid with mother-of-pearl; cushions which are comfortable as one side or the other is turned uppermost in winter or summer; foot and hand warmers of metal or enamel make up for the absence of fires. Divided from this apartment by a high and wide carved wood screen, in which many of the panels are filled with paper boards, is a sleeping room of a Ningpo house. In this room two beds are shown, the summer curtains of the one and the winter hangings of the other alike ornamented with gay tassels of red, the colour of happiness and good luck. A Chinese lady's toilet table shows the rouge-pot and powder-puff against which Mr. Malcolm Morris has said such hard things. There are four Chinese shops with signs so hung as to catch the favouring influence of a luck-bringing breeze. Two of these are filled with porcelain and enamelled wares, old, rare, and costly on one side, modern and cheap on the other. Some of the antique cloisonnée is of great beauty, and there are fine specimens of turquois, sang de bœuf, celadon, and Nankin blue and white, and a financial expert values the whole stock in this shop at not less than £20,000. Cases are filled with soapstone wares ornamental and useful, figured silks, felt and fur hats, tiny hoof-like shoes for the bandage feet of ladies, musical instruments, &c. Costume is very fully illustrated by lay figures completely dressed, to show the garments worn at different seasons of the year by persons of various classes. The Pekin wheel-barrow, mule litters and carts, a "starry-chair" of great splendour, such as is used at marriages by the wealthy, and a catafalque, are among the larger exhibits. Books

printed in China, principally at the Peking College, including translations of Western scientific and legal works, together with Chinese educational books, fill several cases. A model of a Chinese crematory will interest many. It may be added that a descriptive catalogue of the contents of the court, affording much detailed information about the dress and customs of the Chinese, has been prepared, and will, as soon as possible, be published.



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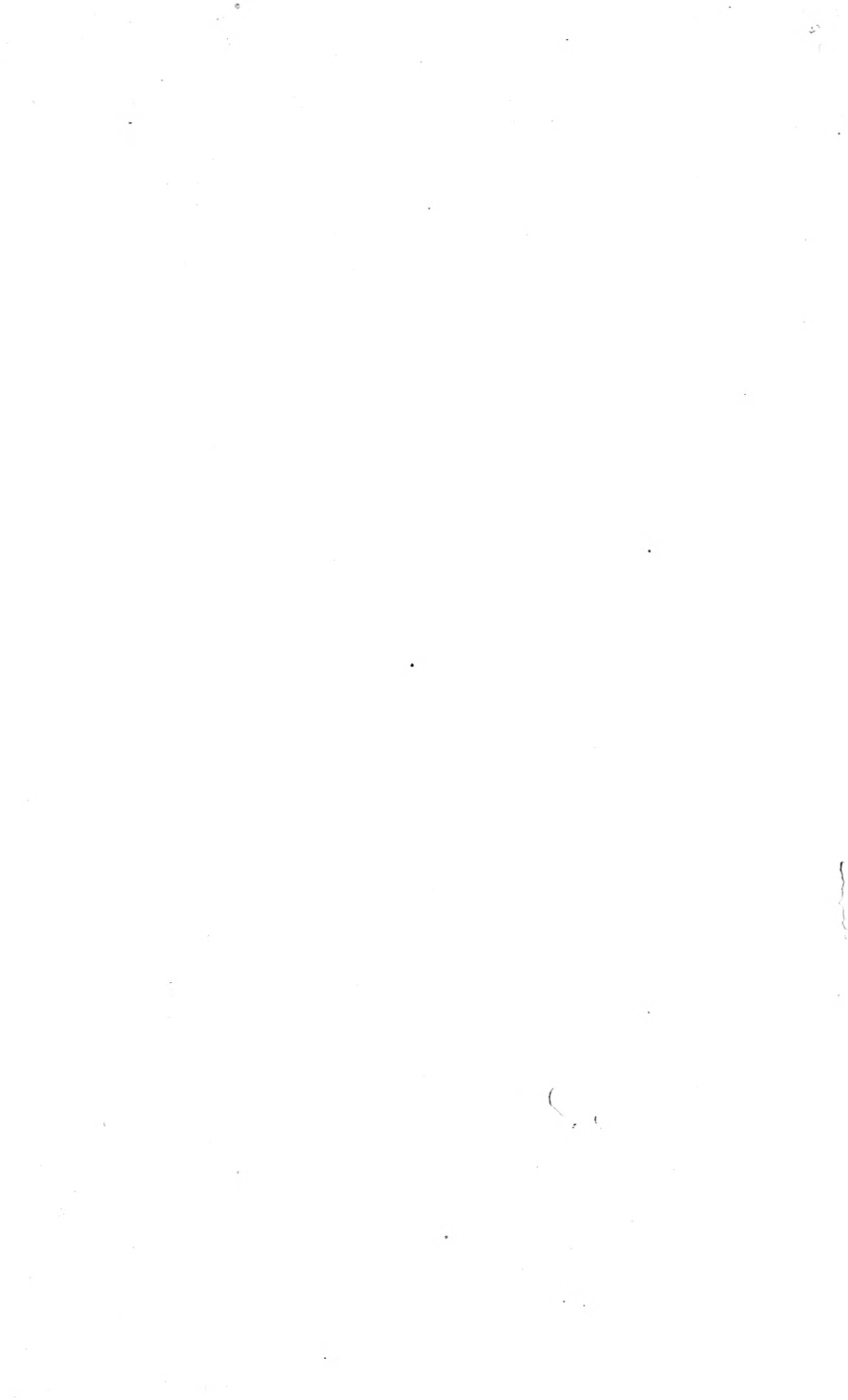
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